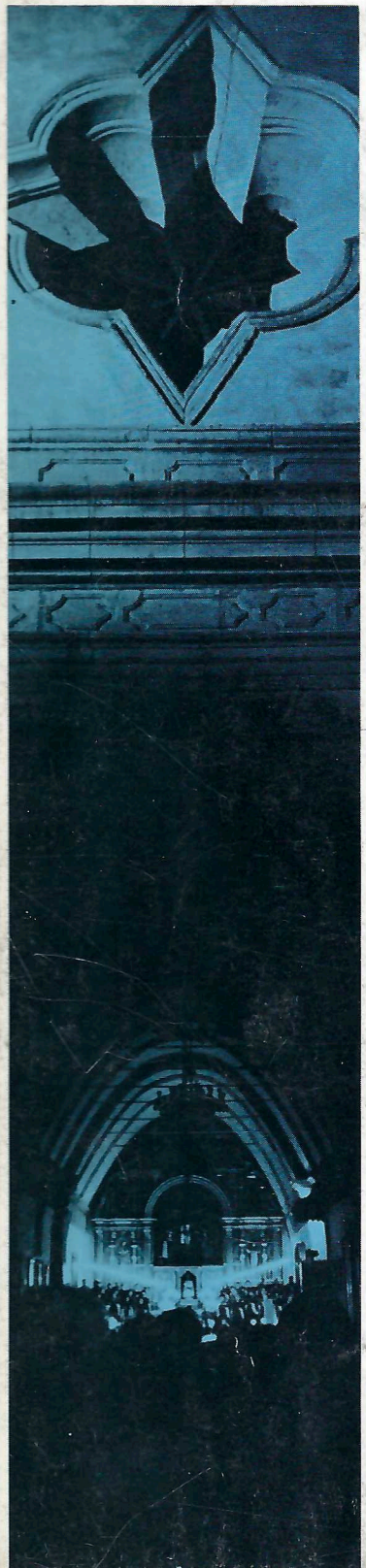
CARMEL BACH FESTIVAL

THIRTY-FIFTH SEASON JULY 21-30, 1972



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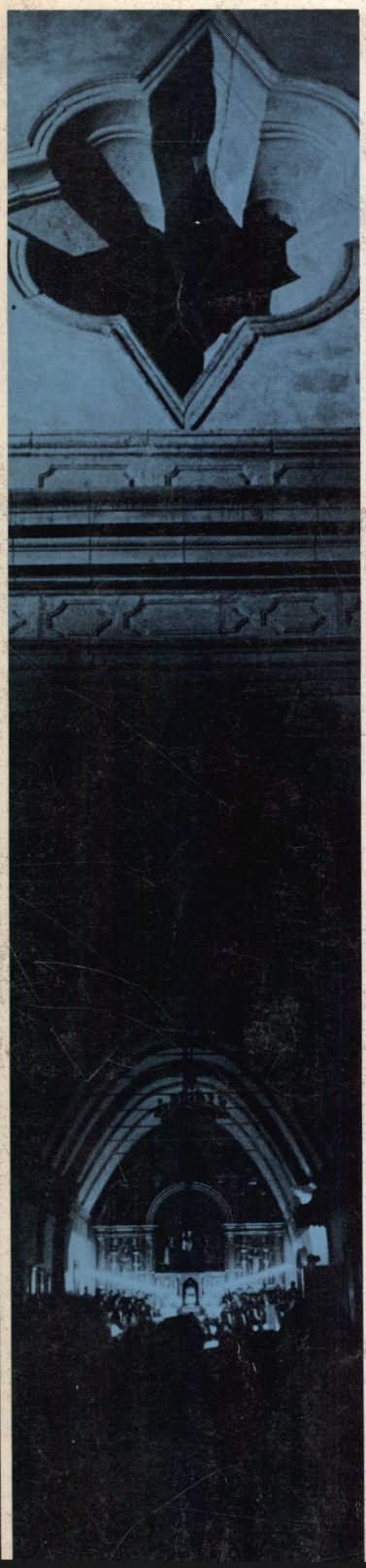

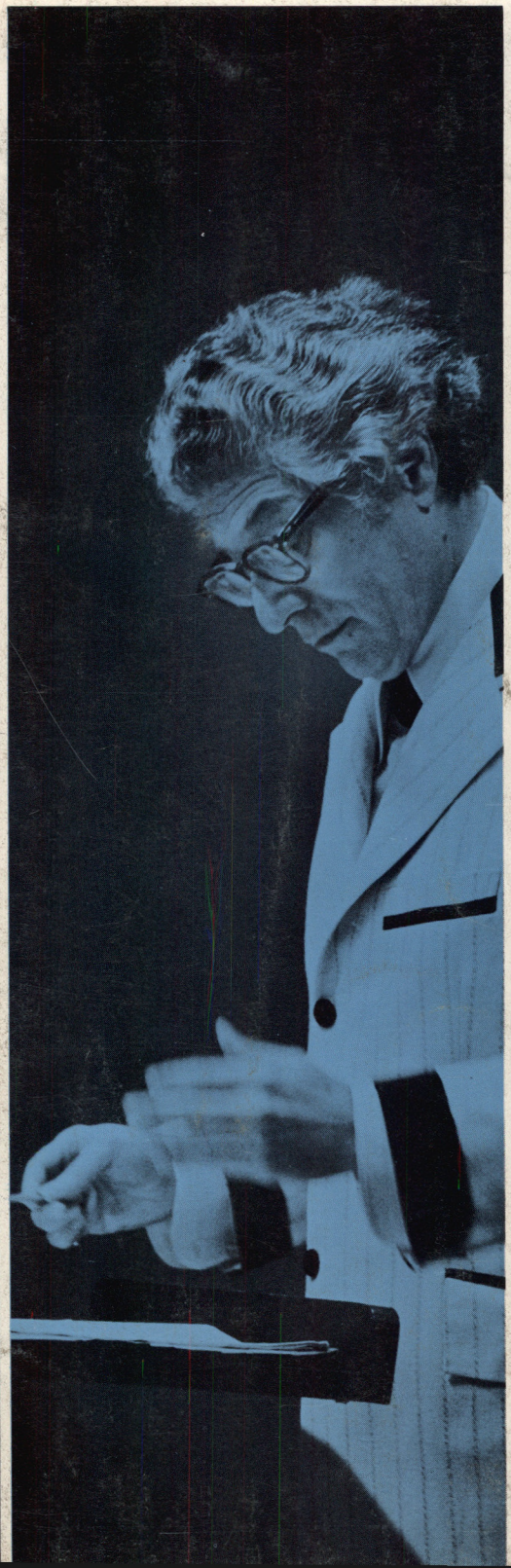

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Carmel Bach Festival
founded in 1935 by Dene Denny
and Hazel Watrous

Sandor Salgo
Music Director and Conductor

PLEASE NOTE
No Tapes or Recordings Permitted

NO SMOKING
will be permitted in any part of the auditorium (including foyer), stage, backstage or dressing room area.

By order, City of Carmel-by-the-Sea

LATECOMERS
will not be seated while the performance is in progress.

HOW IT ALL BEGAN

THE FESTIVAL STORY by Joy E. Belden The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time. Dene Denny, of the Denny-Watrous Concert Management, arranged with Susie Pipes, organizer of the Neah-Kah-Nie Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how it grew!

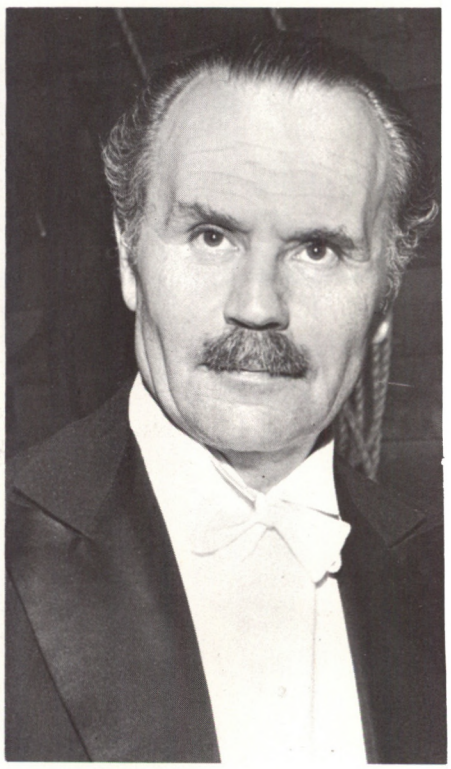
One performance was to present three concerti: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchesta in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open weekly rehearsals to season subscribers. The response was overwhelming. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that each audience contained a nucleus of "participating" listeners — listeners who were familiar with each work performed, who could follow inner voices, recognize clean phrasing, appreciate nuances. Their applause was intelligent, enthusiastic, warm. A rare rapport grew up between musicians and audience, which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group of amateur musicians into the fifty piece Monterey Peninsula Orchesta, which was augmented (thanks to cordial relations with the Musicians Union) by a few professionals from the San Francisco Symphony. A fifty-voice chorale under the direction of Miss Denny herself was also formed, and made possible the presentation of many of the larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Many of its residents were refugees from Progress, and they tended to be as ruggedly individual as the surrounding terrain. Naturally enough, the town which grew up around them was highly individual, too. Cool summers attracted visitors. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops that line Carmel's hilly streets in infinite variety, and to enjoy its excellent restaurants.

Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.



Gastone Usigli, conductor of the festival from 1938 until his death in 1956.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the city since the 1920s, when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous, whose first love was drama, was most prominently associated with the players' group at the First Theatre in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photographs and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Auditorium have heralded each festival since. That season's final concert was guest conducted by Gastone Usigli in the basilica of the Carmel Mission, built in 1771, only twenty years after Bach's death. A new place and a new life had been found for Bach's music.

From that time on the milestones came fast:

1936 — Ralph Linsley, pianist of the Penha Piano Quartet, and former Yale University faculty member, joined the Festival and became its pianist, harpsichordist, and continuo player. He has since worn many titles: official pianist, librarian, Board member, Southern California representative, and now General Coordinator.

1938 — Gastone Usigli assumed the conductorship of the Festival, a post he held with distinction for fifteen years. Under his leadership most of the great works of Bach — the B Minor Mass, the Magnificat, the six Brandenburg concerti, the Passions According to St. Matthew and St. John — received brilliant performances. Such well known artists as Ruth Slenczynski and Roland Hayes were among the soloists. Also, at the suggestion of Alfred Frankenstein, San Francisco critic, it was decided to include the work of other Baroque composers in Festival programs.

1942 — An hiatus began that was to last for three years during World War II.

1956 — Following the death of Usigli, Sandor Salgo became the Festival's Music Director and Conductor.

1959 — The Festival became a corporation the better to insure continuation of its purpose after the death of its founders.

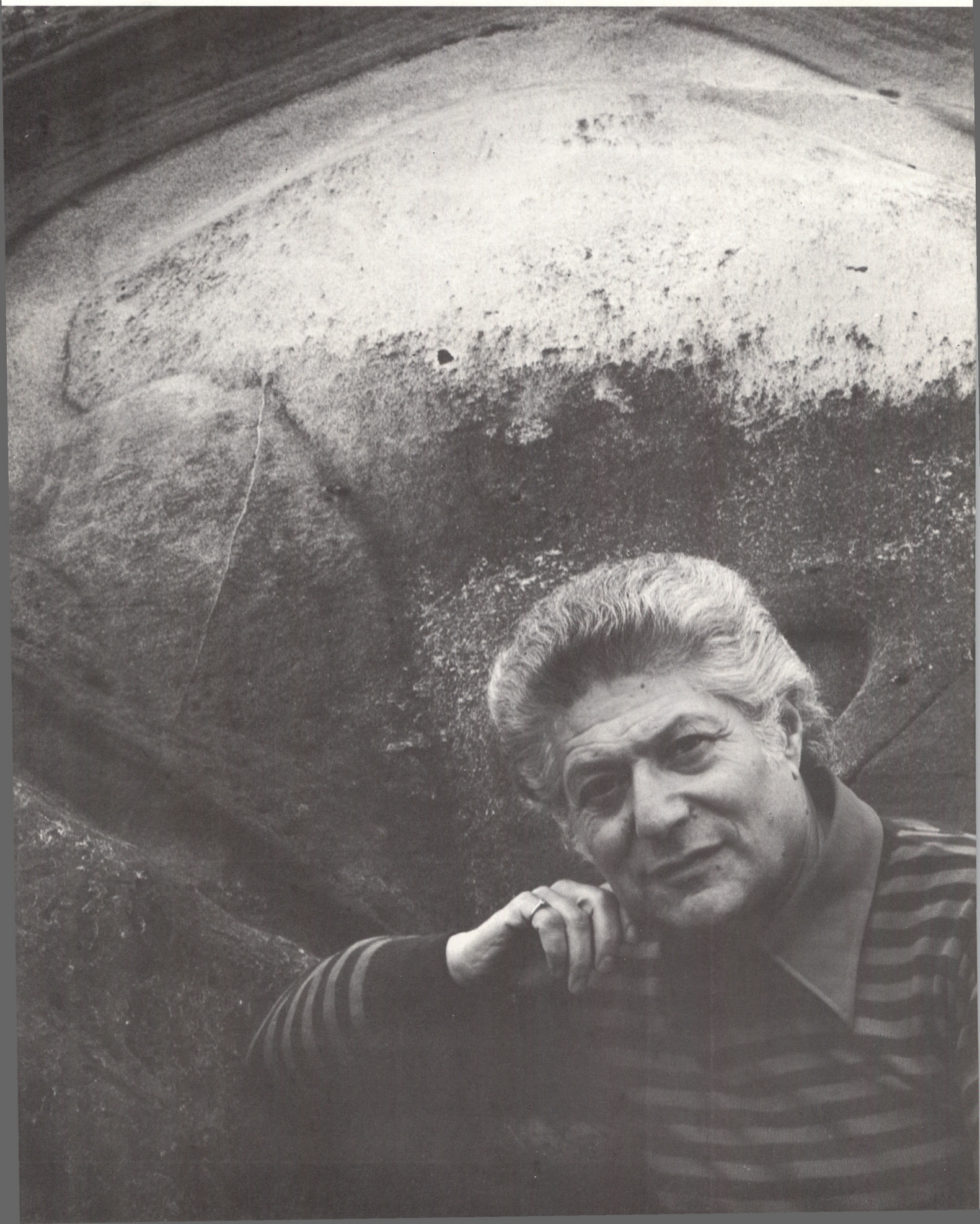
1961 — The Festival was extended to ten days.

Under Maestro Salgo's directorship the framework in which Bach's music is presented has been continuously enlarged. He has instituted the playing of the great works — the B minor Mass and the two Passions — in their entirety; he has restored original language and original instrumentation to produce authentic sound. He has programmed Bach in the setting of his contemporaries and near-contemporaries and, especially in the recent "Heirs to the Bach Tradition," has traced the influence of the master upon the composers who have followed him down the long line to the present time. The broadened repertoire has included Handel oratorios and several staged presentations of such operatic works as Monteverdi's "Orfeo," Mozart's "The Magic Flute" and Purcell's "Fairy Queen."

Festival audiences who turn to this year's programs will find that growth continues, and perhaps they will experience a momentary catch of breath to realize that they are part of a generation which comes in increasing numbers to hear and enjoy the master's music two hundred and twenty-two years after his death.

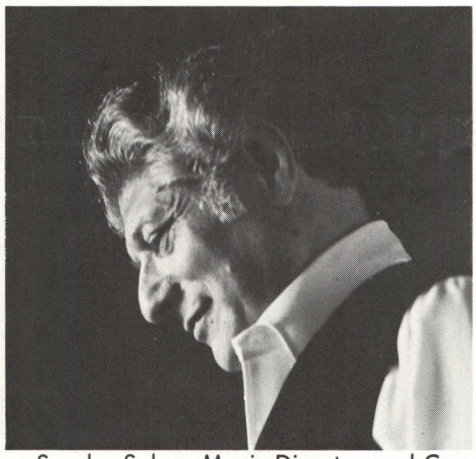
Founders of the Carmel Bach Festival, Dene Denny, left and Hazel Watrous.

Ernest Bacon, conductor of the first Carmel Bach Festival in 1935.



MUSIC DIRECTOR & CONDUCTOR

SANDOR SALGO



Sandor Salgo, Music Director and Conductor of the Carmel Bach Festival since 1956, is a man of musical action. Equally at home in the baroque, classical, romantic and contemporary musical eras, he is the highly regarded Music Director of the Stanford Opera Theatre and Stanford Symphony Orchestra, the Marin Symphony and the Music at the Vineyards series at Saratoga, California.

This past year Mr. Salgo has captured the interest and imagination of audiences and critics alike with challenging performances. As one critic has stated, "Sandor Salgo has one of the most musical pairs of hands in our midst." He possesses an effective combination of dynamic vitality, warmth and sensitivity, which will again be revealed during the 35th anniversary Festival.

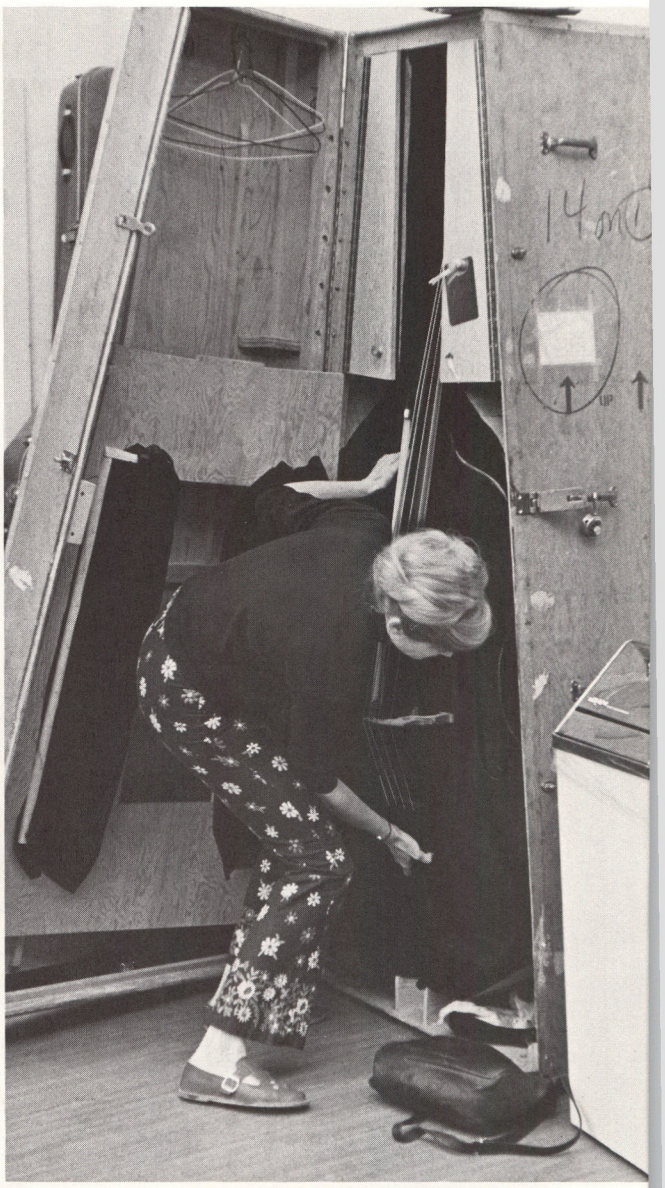
Mr. Salgo, a native of Hungary, began his conducting career as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic in London.

During the past sixteen years Maestro Salgo has been responsible for the development of the Carmel Bach Festival

to its present level of excellence. Under his artistic guidance the Festival has attracted some of the top vocalists and instrumentalists, proficient in the performing of baroque music.

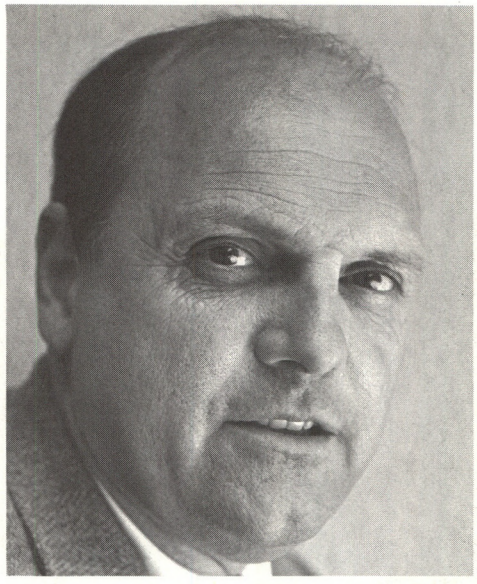
A recent honor was conferred on Mr. Salgo when the Federal Republic of Germany, through its consul general in San Francisco, Dr. Guenther Motz, awarded him the Officer's Cross of the Order of Merit. This was in recognition of his furthering a broader understanding of the music of Bach, and bringing the Carmel Bach Festival to its present status.

Later this summer, Maestro Salgo will conduct a series of Mozart programs at the Inverness Music Festival.



PRESIDENT'S MESSAGE

Hugh Hannon
President, Carmel Bach Festival



The Board of Directors welcomes the audience and participants to the 35th anniversary of the Carmel Bach Festival. We hope that you will enjoy our music and have a thoroughly good time while you are here. At the same time, we deeply thank you for your contributions to our Festival. Your gifts covered our deficit so that we were able to begin this season with all bills paid and no debt.

The Carmel City Council is considering raising our rent substantially, and several other costs are taking a marked jump this year; so that we shall hope for even greater generosity on your part in the coming season.

You may be interested in some facts about our Festival which we developed for presentation to the City Council, hoping to minimize our rent increases:

1) With incongruously small financial resources, the Carmel Bach Festival is an important cultural asset to the community, and it has gained national and international recognition as a leading festival of the highest quality. It has been glowingly publicized in many newspapers throughout a wide area and in such nationally read periodicals as Time Magazine, Saturday Review, Sunset Magazine and the Christian Science Monitor.

2) Over half of our season ticket holders, and over 70 per cent of our single ticket holders, come from outside Monterey County. A large percentage come from the San Francisco Bay area, but we have regular season subscribers from such distant states as New York, New Jersey and Virginia.

3) We estimate that about $250,000 is spent in Carmel by Festival audiences, participants and the organization itself.

Again, we welcome you to the glorious music of the Carmel Bach Festival. Happy listening!

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Treasurer

MRS. VALENTINE MILLER
Festival Secretary

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General Coordinator

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Assistant Choral Director and Librarian

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Director of Festival Chorale

ELEANOR AVILA
Chorus Rehearsal Accompanist

EDWARD COLBY
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Stage Manager

FRED TERMAN
Assistant Stage Manager
and Lighting Technician

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FREDERICK SCHAAD
Stage Manager for Recitals

GARY SAGE
Tuning and Maintenance of Harpsichords, Piano and Organ

RON JAMES
Official Photographer

BARBARA BALUT
Advertising

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Merritt V. Weber
Dr. John Welton
Mr. and Mrs. Eben Whittlesey
Mrs. Mast Wolfson
Mr. and Mrs. John R. Woolfenden
Mr. and Mrs. Fritz Wurzmann

ORCHESTRA

VIOLIN I

Rosemary Waller
Concertmaster

Ronald Hudson
Asst. Concertmaster

Lawrence Short
Kathleen Ash Barraclough
Ruggiero Pelosi
Virginia Tilton
Julianne Schreiner

VIOLIN II

Charles R. Heiden, Principal
Donna Lee Salarpi
Michelle E. Grab
Lyndl Christ
Janice Radford
Kristin Schutte

VIOLA

Thomas Hall, Principal
Linn Subotnick
Bernard McWilliams
Nancy Hudson
Edward Acosta

CELLO

Sally Kell, Principal
Shirley Douty
Judith Perrett
Glenn E. Grab, Jr.

CONTRABASS

Richard T. Andrews, Principal
Nancy Griffin

FLUTE

Louise Di Tullio, Principal
Martha Todd Blaine

OBOE

Raymond Dusté, Principal
Jean Stevens
Donald Leake
Eleanor Biondi

CLARINETS

Rudolph Tapiro, Principal
Edward Hollcraft

BASSOON

Morgan Griffin, Principal
Susan Willoughby

HORN

Max Mazenko, Principal
George Mealy

TRUMPET

Edward Haug, Principal
Ralph LaCanna
Charles Bubb, Jr.

TROMBONE

Jack R. Bayes, Principal
William Erlendson
Robert Szabo

TIMPANI

Meyer Slivka

HARPSICHORD

Ralph Linsley

ORGAN

Kenneth Ahrens

CHORUS

SOPRANO I

Carolyn Cabral
Ruth Click
Linda Fierro
Dottie Gorman
Janice Hansen
Sarah Lineberger
Barbara Major
Eileen Morton
Rena Panush
Colleen Stohlton
Brigitta S. Wray

SOPRANO II

Elsie C. Cobb
Shirley Dunn
Joan Elstob
Carole Klein
Marilyn Mohr
Arleene J. Torri
Nancy P. Tostevin

ALTO

Judith L. Bliss
Dorothy Buffo
Glenna DeWeese
Ellen C. Glover
Anna Pundt
Helen Rumrill
Jean Widaman
Marilyn Wilcox

TENOR

James W. Eckles
Stan Grigsby
James Hull
Charles V. Stanhope
Michael P. Stevens
J. Richard Verduin

BASS

Robert Armstead
Robert Burke
Ray Coffey
Keith Collins
Bruce Grimes
G. E. Jacobsen
Kenneth Honsinger
Les Rhinehart
Howard D. Straus

CHORALE

SOPRANO

Eleanor Bailey
Dina Howell
Caterina Micieli
Mary-Esther Nicóla
Margot Power
Kay Shipley
Janice Willard
Joan Zajac

ALTO

Glenna DeWeese
Margaret Gorham
Darlene Lawrence, Leader
Nancy Older
Lois Varga

TENOR

Alvin J. Brightbill
John Duykers
Robert Faris
Gary Fisher
Tommy Goleeke
James Hull
Richard Robinson
Gregory Wait
Kenneth Westrick

BASS

Robert Armstead
Robert Bernard
Herbert Cabral
Robert Campbell
Marc D. Clemens
Bruce Grimes
Keith Halverson
James A. Shields
Richard Wagner

CONDUCTOR

SANDOR
SALGO

RALPH LINSLEY
General Coordinator and Harpsichordist

Ralph Linsley, known in Carmel as "Mr. Bach Festival," has been an invaluable member of the Festival for 34 of its 35-year life. Not only does he serve as Festival harpsichordist, but acts as general coordinator, a position which demands much of his attention throughout the year.

A graduate of Yale University, where he earned his Bachelor of Arts and Bachelor of Music degrees, Mr. Linsley became a member of the Yale School of Music faculty until he resigned to specialize in ensemble-playing and accompanying. He studied piano also with Tobias Matthay in London, but his interest in the harpischord brought him to the University of Southern California, where he studied with Alice Ehlers, receiving his Master of Music there.

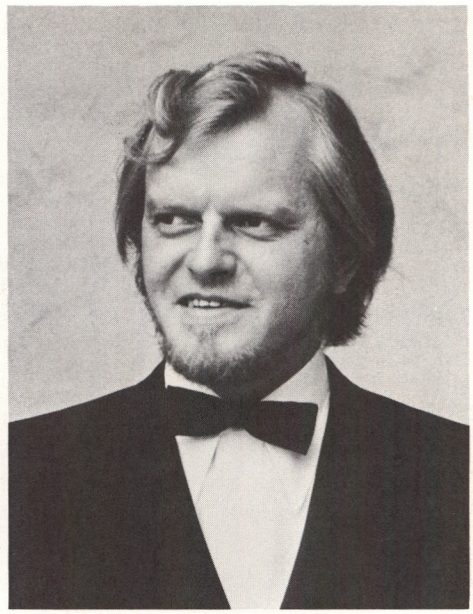
He has accompanied such singers as Dorothy Kirsten, Nan Merriman, Jan Peerce, James Schwabacher and Leonard Warren, and such cellists as Pierre Fournier, Gilbert Reese and the late Joseph Schuster. During the past season he completed his fifth year as regular accompanist for Miss Kirsten, with a cross-country tour; his seventh year accompanying Mr. Reese, including a European tour; and concerts with James Schwabacher.

PRISCILLA SALGO
Director of the Festival Charole

Priscilla Salgo is much more than the gracious wife of the Carmel Bach Festival's distinguished music director, Sandor Salgo. For the 14th year she will serve as Director of the Festival Chorale. Preparation of the Festival Chorale begins early in the spring when Mrs. Salgo travels to Los Angeles to conduct some of the rehearsals of the Southern California group of these professional singers. She also rehearses the northern group in Palo Alto, where she makes her home on the Stanford campus with her husband and eighteen-year-old daughter.

In addition to her activities with the Festival Chorale, Priscilla Salgo has been serving for the second season as Director of the two-week Carmel Bach Festival-Lyceum Choral Day Camp. Under her supervision three members of the Festival Chorale served as clinicians in instructing twenty-four young people between the ages of fifteen and twenty. Her inspiring leadership resulted in remarkable progress, as evidenced at the ensemble demonstration held at the conclusion of the combined instrumental and choral camps.

Mrs. Salgo received her degrees of Bachelor and Master of Music from Westminster Choir College in Princeton, New Jersey, where she was a faculty member for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and baroque music with Gustave Reese, Putnam Aldrich and George Houle. She is currently choir conductor at Sunnyvale Presbyterian Church.



KENNETH AHRENS
Assistant Choral Director, Organist and Librarian

For the past nine years, organist Kenneth Ahrens has served as choral assistant to Sandor Salgo, the Bach Festival's Music Director and Conductor, and he is also the Festival's music librarian.

Mr. Ahrens received his Bachelor of Music degree from Valparaiso University, after studying under Heinrich Fleischer, and his Master of Music in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and served as assistant organist.

A resident of the Monterey Peninsula, he heads the music department of Santa Catalina School and he is organist and choir director at Monterey's Bethlehem Lutheran Church.

ROSEMARY WALLER
Concertmaster

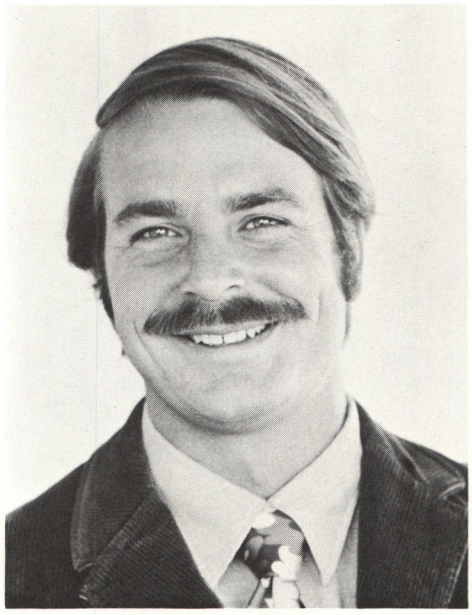
Rosemary Waller returns this year for her ninth season as Concertmaster of the Carmel Bach Festival. For the past four years she has been principal second violin of the Cincinnati Symphony.

A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a Bachelor of Arts and a Master of Arts from the University of Southern California and was recipient of a Fulbright Scholarship at the Paris Conservatory of Music from 1954 to 1956. After returning to the United States she joined the National Symphony Orchestra in Washington, D.C., and in 1960 she was invited to become a member of the Cincinnati Symphony. She first played in the Festival Orchestra in 1950.

VALENTINE MILLER
Festival Secretary

A newcomer to this year's Carmel Bach Festival staff, Mrs. Miller is nevertheless a Carmel old-timer, having first lived here as a child. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watrous. As a teenager, Mrs. Miller attended open rehearsals and ushered at the first Festival in 1935.

Returning to make her home in Carmel Highlands in 1957, Mrs. Miller later worked for The Carmel Pine Cone for two years, and from 1963 until this year she was a staff writer for the Monterey Peninsula Herald.



MICHAEL BECKER

Serving as the Carmel Bach Festival's stage manager for the third consecutive year, Michael Becker has worked on the Festival's stage crew since 1963 before assuming his present responsible position.

Born in Germany in 1945, he came to this country with his family in 1953. He is a resident of Carmel and graduated from San Francisco State College in June with a bachelor's degree in history. In the fall he will continue his studies toward a secondary teaching credential.

Mr. Becker's interest in and knowledge of music, along with his efficiency and fine cooperation, make him particularly valuable as Festival stage manager.

During the Festival . . .
Be sure to visit the Johann Sebastian Bach Photo Exhibit in the new Marjorie Evans Gallery in Sunset Cultural Center. The exhibit was flown from Stuttgart, Germany, through the courtesy of Dr. Guenther Motz, German Consul General in San Francisco.

THE PROGRAM

PROGRAM NOTES by Edward Colby

Lecturer in Music and Head Librarian, Music Library, Stanford University

The 35th season of the Carmel Bach Festival presents the Mass in B minor, the Magnificat, three of the major cantatas and two of the Brandenburg Concertos of Johann Sebastian Bach, and observes the 300th anniversary of the death of Heinrich Schutz in its Mission Program, "Schutz and the Venetian Masters." Classic masters Haydn and Mozart are represented by a concerto and symphony and a concerto and arias respectively, and the 19th and 20th century heirs of Bach by works of Felix Mendelssohn and Frank Martin. Recitals and lectures illuminate special aspects of the music of Bach and his predecessors.

FRIDAY, JULY 21 | 8:30 P.M.

CONCERT | SUNSET THEATRE

I. Brandenburg Concerto No. 1, BWV 1046, in F major — **J. S. Bach (1685-1750)**

Allegro

Menuetto — Polacca

Adagio — Allegro

ROSEMARY WALLER, *Violin*

MAX MAZENKO, GEORGE MEALY, *Horn*

RAYMOND DUSTÉ, JEAN STEVENS, DONALD LEAKE, *Oboe*

MORGAN GRIFFIN, *Bassoon*

FESTIVAL ORCHESTRA

II. Concerto for Harpsichord, Wq. 23, in D minor — **C. P. E. Bach (1714-1788)**

Allegro

Poco andante

Allegro assai

MALCOLM HAMILTON, *Harpsichord*

INTERMISSION

III. Magnificat, BWV 243, in D major — **J. S. Bach**

Chorus: My soul doth magnify the Lord

Aria (Soprano): And my spirit hath rejoiced

Aria (Soprano): For He hath regarded the low estate of His handmaiden

Chorus: All generations

Aria (Bass): For He that is mighty hath done to me great things

Duet (Alto and Tenor): And His mercy is on them that fear Him

Chorus: He hath shown strength and scattered the proud

Aria (Tenor): He hath put down the mighty

Aria (Alto): He hath filled the hungry with good things

Terzett (Soprano, Mezzo-Soprano, Alto): He hath holpen His servant Israel

Chorus: As He spake to our forefathers

Chorus: Glory be to the Father, and to the Son, and to the Holy Ghost

CAROL NEBLETT, *Soprano*

BONNIE HURWOOD, *Alto*

LEO GOEKE, *Tenor*

DOUGLAS LAWRENCE, *Bass*

Terzett:

MARY-ESTHER NICÓLA, CATERINA MICIELI, LOIS VARGA

LOUISE DI TULLIO, MARTHA TODD BLAINE, *Flute*

RAYMOND DUSTÉ, *Oboe d'Amore*

FESTIVAL CHORUS AND ORCHESTRA

I. It is the first, rather than the last, of the Brandenburg Concertos that offers a summary of many procedures used in the other five. The opening Allegro is of the "ripieno-concerto" type, in which all groups of instruments participate in the concertato. In the Adagio, the first oboe and the solo violin have the florid passages, though answered by melody instruments of the continuo; other members of the ensemble provide the supporting dissonant and excruciatingly poignant harmonies. The Menuet-Polacca group, remarkably, looks backward to 17th century wind ensemble practice and forward to the classic symphony, the Menuet being scored for the full band of winds and strings, Trio I for two oboes and bassoon, the Polacca for strings alone, and Trio II for two horns and oboes, the latter playing in unison. The Allegro's 6/8 meter, performed on this program as the final movement, in accordance with Bach's first version, exhibits a wide variety of concertato treatment, with instruments appearing as soli, in pairs, and in groups of three.

II. Trained by his famous father, Carl Philipp Emanuel, second surviving son of Johann Sebastian Bach, is one of the strongest musical personalities in the period between Baroque and Classic, and an acknowledged source of musical ideas to both Haydn and Mozart. For over 20 years chamber musician and harpsichordist to Frederick the Great, he was a member of Frederick's court when his father played before the Prussian monarch in 1747.

In 1767 Carl Philipp Emanuel succeeded Telemann as director of music in Hamburg. Of his voluminous compositional output, there are over 200 works for solo clavier and 50 concertos with the clavier as solo instrument. His "Essay on the True Art of Keyboard Playing" is justly famous for its information on the musical practice of the time.

C. P. E. Bach's style of composition, exhibiting much of the driving pulse of Baroque music, is nevertheless marked by imaginative pauses, dynamic shifts and unusual turns of phrase. His intensity of expression and boldness of harmony and rhythm has led Heinz Friedrich Hartig to call him "the first individualist in music." Concerning the D Minor Concerto, Hartig calls attention to the "World-spaciousness" of the thematic material of the first movement, the strongly expressive statement of the solo harpsichord in the Andante, and the vitality, fantasy, and newness with which the musical material is treated in the closing Rondo.

III. In Bach's Magnificat each verse is interpreted according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement. The Magnificat opens with orchestra and chorus singing loud praises. "Et exultavit," on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following soprano aria, the word "humilitatem" appears to have set the mood for the tender melody, first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus, "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia" calling to mind the symbol of the good shepherd.

The forceful "Fecit potentiam" and the fugal "Sicut locutus est" follow the text as faithfully as do those already described. The "Gloria Patri," with which Bach concludes his Magnificat, sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work. The present version of the Magnificat was composed in Leipzig in 1723 and was performed on the first feast day of Christmas.

SATURDAY, JULY 22 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

THE COMPLETE SONATAS FOR FLUTE AND HARPSICHORD (I)
JOHANN SEBASTIAN BACH
(1685-1750)

LOUISE DI TULLIO, *Flute*
MALCOLM HAMILTON, *Harpsichord*

Sonata No. 2, BWV 1031, in E flat major for Flute and Harpsichord
Allegro moderato
Siciliano
Allegro

Sonata No. 3, BWV 1032, in A major for Flute and Harpsichord
Allegro
Largo e dolce — Allegro

Sonata No. 4, BWV 1033, in C major for Flute and Continuo
Andante — Allegro
Adagio
Menuetto I — Menuetto II

Sonata No. 5, BWV 1034, in E minor for Flute and Continuo
Adagio ma non tanto
Allegro
Andante
Allegro

SATURDAY, JULY 22 | 3:00 P.M.

LECTURE | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

BACH'S "MASS IN B MINOR" AFTER 200 YEARS — A PERFORMANCE LEGACY

DR. RAYMOND KENDALL
Executive Director, Young Musicians Foundation, Los Angeles

SATURDAY, JULY 22 | 8:30 P.M.

CONCERT | **SUNSET THEATRE**

I. Brandenburg Concerto No. 4, BWV 1049, in G major — **J. S. Bach (1685-1750)**
Allegro
Andante — Presto

CHRISTIANE EDINGER, *Violin*
ROBERTA STERNE, *Recorder*
COLIN STERNE, *Recorder*
FESTIVAL ORCHESTRA

II. Concerto for Piano No. 24, K. 491, in C minor — **W. A. Mozart (1756-1791)**
Allegro
Larghetto
Allegretto

PATRICIA MICHAELIAN, *Piano*

INTERMISSION

III. Concert Arias — **W. A. Mozart**
Ch'io mi scordi di te? K. 505

CAROL NEBLETT, *Soprano*
PATRICIA MICHAELIAN, *Piano Obbligato*

Bella mia fiamma, K. 528

CAROL NEBLETT, *Soprano*

IV. Symphony, H. I, No. 67, in F major — **Joseph Haydn (1732-1809)**
Presto
Adagio
Menuetto
Finale: Allegro di molto

FESTIVAL ORCHESTRA

I. Employing the resources of a solo string instrument and two identical woodwinds for the concertino, Bach exploits in the violin rapid successions of notes, double stops and bariolage, and in the recorders graceful agility and echo effects. In the first movement the ritornello, instead of setting forth the customary stream of uninterrupted energy, has as a distinguishing feature the illusion of momentary suspension of motion. The Andante is characterized by antiphonal passages between the full band and concertino. The finale is a fugue in which all voices participate on an equal basis, though the straightforward fugal texture is interrupted by florid passages for the solo violin.

II. The years 1785-1788 were for Mozart a culminating point in his activity as a composer and concert artist. His major operas, "The Marriage of Figaro" and "Don Giovanni," were completed during this period, his last three symphonies were written — in one summer — and several of his most important piano concertos, among them K. 488 and K. 491, saw the light. Whereas the A major concerto (K. 488) is characterized by a sweetness, gentle sadness and at times a gaiety, qualities that one may associate with "The Marriage of Figaro," the C minor concerto comes to grips, like "Don Giovanni," with dark and irrational forces.

The eminent musicologist and historian Leonard Ratner considers this concerto unique among Mozart's compositions in this genre. "Like Beethoven in his 'Eroica' Symphony," writes Dr.

Ratner, "Mozart has searched deeply and ranged widely in this concerto, which is in a sense his own Eroica." The opening movement, with its angular chromaticism, sets up a feeling of imbalance and emotional questioning that is only partially alleviated by the serenely classical slow movement and the fatalistic march-like variations of the Finale.

The Concerto in C minor, dated Vienna, March 24, 1786, was performed by the composer at the third subscription concert of the season on the 3rd of April. It is scored for one flute, oboes, clarinets, bassoons, horns and trumpets in pairs, timpani and strings.

III. The concert aria, cultivated almost exclusively by Mozart — Beethoven's "Ah, Perfido" is a notable exception — invites comparison with the operatic scene on the one hand and with the solo concerted piece on the other. Lacking the support of the lengthy operatic structure, however, it must be musically and dramatically self-sufficient, and in fact at its best achieves an intensity generally found only at the high points of operatic masterpieces. The present work, whose text is drawn from Mozart's opera, "Idomeneo," was written, according to Mozart's own catalogue, "for Mlle. Storace and myself." Mlle. Storace was London-born Nancy Storace, sister of composer Stephen Storace, the latter one of Mozart's pupils. Nancy created the role of Susanna in Mozart's opera, "The Marriage of Figaro," during her stay in Vienna and may have sung the Concert Aria K. 505 in her farewell concert. Mozart himself played the piano part in this "musical love letter" to Nancy.

While Mozart was in Prague in the fall of 1787, enjoying the acclaim that greeted the performance of "Don Giovanni," he fulfilled a promise to write a new concert aria for his friend Josepha Duschek. According to an account of Mozart's son, printed in the "Berliner Musikzeitung Echo" in 1856, Wolfgang was locked up in a "garden room" to assure his completion of the Aria (K. 528), "written to bring out Josepha's full powers."

Mozart's biographer Alfred Einstein interprets the text as representing a hero going to his sacrificial death and taking leave of three persons, including his beloved. "The whole aria," says Einstein, "from the brooding polyphony of the orchestra in the recitative to the passionate stretta, has an atmosphere of intense agitation that is suited to a work written in close proximity to the sinister 'Don Giovanni'."

IV. Some ten years before Mozart composed his last three symphonies, Joseph Haydn composed an identical number of works in the same genre; these symphonies, now numbered 66, 67, and 68, were published collectively in 1779 as Op. 15. Of the three, the second, No. 67, is considered by the distinguished Haydn scholar H. C. Robbins Landon, as "unquestionably the finest."

While the first movement of No. 67 has counterparts in other Haydn symphonies, the second, third and fourth movements are marked by unusual features that reveal Haydn's imaginative treatment of form and substance. At the end of the Adagio (second movement), the strings are required to play with the wooden part of the bow. In the Trio of the Minuet, first and second violins play alone, the second with the G string tuned down to F to create a bagpipe effect. The last movement is noteworthy because within a rapid finale, the development section is replaced by an intensely reflective Adagio e Cantabile section, which opens with a string trio. This departure results in an emotional mood that imparts a special note of seriousness and thoughtfulness to the work as a whole.

The popularity of Haydn's works many years before his trips to London is apparent from the fact that at least half a dozen publishers issued editions of the Symphony No. 67 during the decade following its composition.

SUNDAY, JULY 23 | 2:30 P.M.

CONCERT | SUNSET THEATRE

THE MASS IN B MINOR

BWV 232

JOHANN SEBASTIAN BACH

(1685-1750)

KYRIE

Chorus: Kyrie eleison (Lord, have mercy)
Duet: (Soprano I, Soprano II): Christe eleison (Christ have mercy)
Chorus: Kyrie eleison (Lord, have mercy)

GLORIA

Chorus: Gloria in Excelsis (Glory be to God on high)
Aria: (Soprano): Laudamus te (We praise Thee)
Chorus: Gratias agimus tibi (We give.thanks unto Thee)
Duet: (Soprano, Tenor): Domine Deus (Lord, God)
Chorus: Qui tollis peccata mundi (Thou that takest away the sins of the world)
Aria (Alto): Qui sedes ad dexteram Patris (Thou that sittest at the right hand of the Father)
Aria (Bass): Quoniam tu solus sanctus (For Thou only art holy)
Chorus: Cum sancto spiritu (With the Holy Spirit)

INTERMISSION (Ten minutes)

CREDO

Chorus: Credo in unum Deum (I believe in one God)
Chorus: Patrem omnipotentem (The Father Almighty)
Duet (Soprano, Alto): Et in unum Dominum (And in one Lord)
Chorus: Et incarnatus est (And was incarnate)
Chorus: Crucifixus (He was crucified)
Chorus: Et resurrexit (And He rose again)
Aria (Baritone): Et in spiritum sanctum (And in the Holy Spirit)
Chorus: Confiteor unum baptisma (I acknowledge one baptism)

INTERMISSION (Ten minutes)

SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)
Chorus: Osanna in excelsis (Hosanna in the highest)
Aria (Tenor): Benedictus qui venit (Blessed is he who cometh)

AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)
Chorus: (Dona nobis pacem)

SOLOISTS

CAROL NEBLETT, *Soprano*
BONNIE HURWOOD, *Alto*
LEO GOEKE, *Tenor*
DOUGLAS LAWRENCE, *Bass*

CONCERTINO

MARY-ESTHER NICÓLA, CATERINA MICIELI, *First Soprano*
KAY SHIPLEY, JOAN ZAJAC, *Second Soprano*
MARGARET GORHAM, GLENNA DEWEESE, *Alto*
TOMMY GOLEEKE, GREGORY WAIT, *Tenor*
JAMES A. SHIELDS, RICHARD WAGNER, *Bass*
ROSEMARY WALLER, *Violin*
LOUISE DI TULLIO, *Flute*
RAYMOND DUSTÉ, JEAN STEVENS, *Oboe, Oboe d'Amore, English Horn*
MORGAN GRIFFIN, SUSAN WILLOUGHBY, *Bassoon*
MAX MAZENKO, *Horn*
EDWARD HAUG, *Trumpet*

Continuo: KENNETH AHRENS, *Organ;*
RALPH LINSLEY, *Harpsichord*
SALLY KELL, *Cello;* RICHARD T. ANDREWS, *Contrabass*

FESTIVAL CHORUS AND ORCHESTRA

Bach's four monumental choral works, the Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high Baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer of the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the part of the Kyrie and Gloria to the Prince in 1733, and after a wait of three years received the desired distinction.

Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the Baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections — Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the over-all musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works.

With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah 6:2-3.

The Mass in B minor is scored for soprano, alto, tenor and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), timpani, strings and continuo. The present performance follows a baroque practice of assigning the more florid concentrated passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

The quantity and importance of research in the performance practice of Baroque music and the publication of updated scholarly editions of the works of J. S. Bach and other Baroque masters has placed upon conductors and performers a special responsibility with respect to the authenticity of their performances. The size of the performing group, the types of instruments used, tempos, dynamics, realization of the figured bass, ornamentation of the melodic line, correct interpretation of rhythmic indications — in all these matters it is no longer sufficient to follow well-worn paths of standard symphonic and choral practice or even "Baroque" performance of other groups. Each musical director must rethink each performance in the light of his own continued study and of the latest research, some of it highly controversial, which may be applicable to the situation.

Performance at the Carmel Bach Festival of the Mass in B minor, to cite an outstanding example, has within the past decade or more incorporated a great many of the intrinsic features of Baroque performance practice, with special care afforded to the placing of vocal and instrumental forces on the stage, the ornamentation of melodic lines, rhythmic patterns, and to details of tempo and dynamics.

MONDAY, JULY 24 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

JULIAN WHITE, *Piano*
DOUGLAS DAVIS, *Cello*

Partita No. 2 for Klavier, BWV 826, in C minor — **J. S. Bach (1685-1750)**

Sinfonia: Grave adagio — Andante
Allemande
Courante
Sarabande
Rondeau
Capriccio

Suite No. 4 for Solo Cello, BWV 1010, in E flat major — **J. S. Bach**

Prélude
Allemande
Courante
Sarabande
Bourrée I — Bourrée II
Gigue

Sonata for Piano, H. XVI, No. 43, in A flat Major — **Joseph Haydn (1732-1809)**

Allegro
Adagio
Presto

Fantasia for Piano, K. 475, in C minor — **W. A. Mozart (1756-1791)**

Adagio — Allegro

Steinway Piano loaned through the courtesy of Santa Catalina School

MONDAY, JULY 24 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH, MONTEREY

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

KENNETH AHRENS, *Organ*

Prelude and Fugue in C major, BWV 545

Chorale Preludes from the "Orgelbüchlein"

Nun komm' der Heiden Heiland, BWV 599
(Now comes the heathens' Savior)

Herr Christ, der ein'ge Gottes-Sohn, BWV 601
(Christ, God's own Son)

Der Tag, der ist so freudenreich, BWV 605
(The day, which is so joyous)

O Mensch, bewein' dein' Sünde gross, BWV 622
(O man, bewail thy grievous sin)
Christ lag in Todesbanden, BWV 625
(Christ lay in the bands of death)

Fantasia in G major, BWV 572
Très vitement
Gravement
Lentement

Canzona in D minor, BWV 588

Prelude and Fugue in C minor, BWV 546

Chorale Prelude, "Schmücke dich, o liebe Seele," BWV 654
(Adorn thyself, O loving soul)

Toccata and Fugue in D minor, BWV 565

MONDAY, JULY 24 | 8:30 P.M.

CONCERT | SUNSET THEATRE

I. Concerto for Flute, Violin and Harpsichord, BWV 1044, in A minor — **J. S. Bach (1685-1750)**

Allegro
Adagio, ma non tanto, e dolce
Allabreve

LOUISE DI TULLIO, *Flute*

ROSEMARY WALLER, *Violin*

MALCOLM HAMILTON, *Harpsichord*

FESTIVAL ORCHESTRA

II. Salve Regina — **Domenico Scarlatti (1685-1757)**

BONNIE HURWOOD, *Alto*

III. Concerto for Cello, H. VIIb, No. 1, in C major — **Joseph Haydn (1732-1809)**

Moderato
Adagio
Allegro molto

DOUGLAS DAVIS, *Cello*

INTERMISSION

IV. Cantata, "Gottes Zeit ist die allerbeste Zeit," BWV 106 — **J. S. Bach**

Sonatina
Chorus: Gottes Zeit ist die allerbeste Zeit
(God's time is best)
Aria (Tenor): Ach Herr! Lehre uns bedenken
(Ah Lord! Make us to know)
Aria (Bass): Bestelle dein Haus
(Set in order thy house)
Chorus: Es ist der alte Bund
(It is the old covenant)
Aria (Alto): In deine Hände
(Into Thy hands)
Duet (Bass and Alto): Heute wirst du mit mir in Paradies
(Today thou shalt be with me in Paradise)
Chorus: Glorie, Lob, Ehr'
(Glory, praise, honor)

BONNIE HURWOOD, *Alto*

LEO GOEKE, *Tenor*

DOUGLAS LAWRENCE, *Bass*

ROBERTA AND COLIN STERNE, *Recorder*

SALLY KELL, *Viola da Gamba and Solo Cello*

EDGAR HOOVER, *Viola da Gamba*

Members of the FESTIVAL CHORALE AND ORCHESTRA

I. The scoring of the Triple Concerto in A minor brings to mind Bach's Brandenburg Concerto No. 5, which is scored for the same forces. In certain ways the A minor concerto is likewise a striking work, although more so for its color than for its thematic and formal profile. Of special interest is the extensive use of pizzicato, the affective chromaticism, and the written-out cadenza for the harpsichord in the last movement. The harpsichord, as in the Brandenburg, carries a large share of the solo work, with a "perpetuum mobile" part through much of the first movement.

Unlike its Brandenburg counterpart, the A minor concerto is derived from other works of Bach; the first and third movements are drawn from the Prelude and Fugue for Clavier BWV 894, and the Adagio from the Sonata for Organ BWV 527. The concerto was probably cast in its present form some time after 1730.

II. Domenico Scarlatti's setting of the Latin prayer-hymn was, according to an inscription on the score, the last of his works written in Madrid, shortly before his death. Following Baroque practice, it is divided into sections in keeping with the meaning of the several passages of the text. Contrapuntal and homophonic sections alternate, and the cantata ends with a quasi-fugato Allegro on the word "Amen."

Of Neapolitan birth, Scarlatti practiced his art in Naples, Rome and Lisbon, but from 1729 lived in Madrid as music master to Princess, later Queen, Maria Barbara. Like C. P. E. Bach, he is best known as a keyboard composer, having written over 600 sonatas and pieces for the harpsichord.

The "Salve Regina" in A major on this evening's program, edited by Rudolf Ewerhart, is based on manuscripts in the Deutsche Staatsbibliothek in Berlin and the Bischofliche Santini-Bibliothek in Munster.

III. The present concerto for violoncello and orchestra came to light as late as 1961, when a copy of the score was identified in the orchestra material of the "Radenin" castle collection deposited in the Music Department of the National Museum in Prague. Previously it had been known only through the quotation of the first two measures in the "Entwurf-Katalog" (Sketch-Catalog) in Haydn's own hand, and in the same form in a later listing. The presence of this "incipit" in the Entwurf-Katalog has confirmed its authenticity and has further led scholars to believe that it is one of the first, if not the first, of Haydn's cello concertos, composed during the years 1765-67.

The solo part in the C major Concerto is comparable in brilliance to the solo part in the long-established Concerto in D major. Its maturity invites further comparison with the cello concertos of Antonio Vivaldi and with the Suites for Unaccompanied Cello of J. S. Bach. Whereas the Bach Suites, together with the Sonatas for Violin Solo, constitute what Manfred Bukofzer calls "the most monumental documents of polyphonic string music," the Haydn concerto follows the Vivaldi works in exploiting the individual melodic line, set against an accompanying orchestral body.

IV. Contata No. 106, subtitled "Actus Tragicus," is divided into four sections, of which the second is further divided into four subsections. The opening Sonatina conveys an atmosphere of gentle mourning, which gives way to the affirmative chorus, "God's time is the best." This leads to a tenor solo, "Lord, make us to know that we must die," which in turn is answered by a stern solo for bass, "Set thy house in order." The lower voices of the chorus intone canonically, "It is the Old Covenant: Man, thou must die," while the soprano sings, "Yea, come, Lord Jesus." Superimposed upon the texture is the chorale tune, "I have cast all my care on God." It is here that the mood of the work changes, as the hard sentence of the Old Covenant is replaced by the promise of the New. As the bass solo declares "Today thou shalt be with me in Paradise," the alto sings the chorale tune, "In peace and joy I pass away." The last chorus is a polyphonic "Amen" of Handelian grandeur and rhythmic drive, bringing the "Actus Tragicus" to a joyful end. Written in Weimar in 1711, "Gottes Zeit" preserves the continuity of the "concertato" cantata, as contrasted with the large-scale "movements" of later works in this form.

TUESDAY, JULY 25 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

CAROL NEBLETT, *Soprano*
DOUGLAS DAVIS, *Cello*
DOUGLAS LAWRENCE, *Bass-Baritone*
DARLENE LAWRENCE, *Piano*

French Airs for Bass-Baritone

Air de Cadmus et Hermione (Tragédie de Quinault) — Jean-Baptiste Lully (1632-1687)
Air des Pélerins de la Mecque — Christoph Willibald Gluck (1714-1787)
L'Amour de moi — 14th Century
Air de Caron (Alceste) — Jean-Baptiste Lully

Arias for Soprano

Let me wander not unseen (L'Allegro) — George Frideric Handel (1685-1759)
Or let the merry bells ring round (L'Allegro)
Del mio core (Orfeo) — Joseph Haydn (1732-1809)
Philomen abbandonata (Orfeo)

Sonata in E major for Cello and Continuo — **Guiseppe Valentini (c. 1681-c. 1740)**

Grave — Allegro
Allegro di Gavotta
Largo
Allegro

Duets for Soprano and Bass-Baritone — **Henry Purcell (c. 1659-1695)**

Let us wander
Lost is my quiet
No, resistance is but vain
Sound the trumpet

Steinway Piano loaned through the courtesy of Santa Catalina School

TUESDAY, JULY 25 | 8:30 P.M.

CONCERT | SUNSET THEATRE

I. Cantata, "Du Hirte Israel, höre," BWV 104 — **J. S. Bach (1685-1750)**

Chorus: Du Hirte Israel, höre
(Give ear, O Shepherd of Israel)
Recitative (Tenor): Der höchste Hüter sorgt für mich
(The great Protector cares for me)
Aria (Tenor): Verbirgt mein Hirte sich zu lange
(Too long has my Shepherd been hidden)
Recitative (Bass): Ja, dieses Wort ist meiner Seelen Speise
(Yes, this Word is the food of my soul)
Aria (Bass): Beglückte Herde, Jesu Schafe, die Welt ist euch ein Himmelreich
(Blessed flock, sheep of Jesus, the world is your kingdom of heaven)
Chorale: Der Herr ist mein getreuer Hirt
(The Lord is my true Shepherd)

LEO GOEKE, *Tenor*
DOUGLAS LAWRENCE, *Bass*
Members of the FESTIVAL CHORALE AND ORCHESTRA

II. Concerto for Piccolo, F. VI, No. 9, in A minor — **Antonio Vivaldi (c. 1669-1741)**

Allegro
Larghetto
Allegro

LOUISE DI TULLIO, *Flute*

III. Concerto for Violin No. 3, K. 216, in G major — **W. A. Mozart (1756-1791)**

Allegro
Adagio
Rondeau: Allegro — Andante — Allegretto

CHRISTIANE EDINGER, *Violin*

INTERMISSION

IV. Prelude and Fugue, BWV 883, in F sharp minor — **J. S. Bach**
(from the Well-Tempered Clavier, Book II)

Partita No. 1, BWV 825, in B flat major — **J. S. Bach**

Praeludium
Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

PATRICIA MICHAELIAN, *Piano*

I. One of the most consistent aspects of Bach's sacred vocal music — extending frequently to his chorale-preludes for organ — is his telling musical response to ideas suggested by the texts. The present cantata, "Thou Shepherd of Israel, hear us," has a pastoral quality throughout, except in the final chorale, where continuity of idea is preserved through the words "The Lord is my true Shepherd."

In keeping with the spirit of the Sunday of God's Mercy, for which it was written, the cantata opens with an appeal to Him "who sittest above the Cherubim" and who protects Joseph as a sheep. The tenor recitative and aria continue this theme: "My keeper hides Himself too long" and "My mouth cries after Thee." Reassurance comes with the second recitative-aria pair — for bass — in which after another plea the happy flock is given the good news that "the world is for you a Kingdom of Heaven," where the believers taste the goodness of Jesus and look forward to the rewards of faith. The final chorale, sung to the tune "To God alone be Glory in the Highest," is a brief paraphrase of the 23rd Psalm.

II. Antonio Vivaldi, like his contemporary Johann Sebastian Bach, spent much of his professional life as a practical composer, writing works for performance by groups of which he was musical director. As professor of violin and later "maestro dei concerti" of the girls' conservatory of the Ospitale della Pieta in Venice, Vivaldi composed hundreds of pieces for the soloists and orchestra of that institution. His travels in Italy and to other countries appear not to have interfered with this voluminous output.

Although most of Vivaldi's concertos are for solo violin and orchestra, other instruments, such as viola, cello, oboe, bassoon, and mandolin, are by no means neglected. The Concerto for Piccolo in A minor is, as may be expected, a brilliant work, displaying the skill of the performer and the agility of the instrument. Extremely rapid passages, some involving wide leaps between high and low registers, are found throughout the first and third movements. In the Larghetto, the piccolo, after a tutti introduction of six measures, embarks upon a highly ornamented melodic line, supported only by the first and second violins and violas. Cellos, basses and cembalo rejoin the solo instrument and upper strings for the last two measures.

III. Mozart made major contributions to the literature of the violin concerto as well as that of the piano concerto, although the former were not so numerous as the latter nor did they cover such a large span of the composer's lifetime. The present work was composed in Salzburg in 1775, the year which had earlier seen the completion of the violin concertos in B flat major and D major, K.207 and 211.

In their "Essay in Critical Biography," a comprehensive five-volume work on Mozart, Wyzewa and Saint-Foix characterize the Concerto in G major as one of the most important violin concertos to come from the composer's pen. It "attests to the rapid progress of the young man in a genre which corresponded to his predilections in that period." Comparing it with the preceding concerto (K.211) they affirm "it is already surer, more ample, richer in expression as in musical beauty, and it surpasses in artistic scope the piano concertos of the following year." The two critics point to the French influences evident in the work, and to the novel treatment of the Rondeau, in the midst of which an Andante in G minor and an Allegretto appear. The Adagio movement, in their words, "is one of the most marvelous creations of the entire genius of Mozart."

IV. Among the monumental aspects of Baroque music is the composer's predilection for planning large-scale cyclic compositions in terms of similarly or identically structured units. Often, as with the Concerti Grossi of Corelli and Handel, the series are organized in groups of six or multiples of six. "The Well-Tempered Clavier" consists of two separate sets of preludes and fugues for a keyboard instrument — probably the harpsichord — each set containing 24 preludes and fugues, one in each of the 12 major keys and one in each of the 12 minor keys.

Like its modest predecessor, J. C. F. Fischer's "Ariadne Musica," which may have appeared as early as 1702, "The Well-Tempered Clavier" demonstrates the flexibility of equal temperament, tuning the notes of a scale so that each note is equidistant in pitch from its neighbor. This system, in contrast to the restrictive meantone system, permitted the use of all major and minor keys. The chief importance of Bach's cycle of preludes and fugues, however, lies in the imaginative and at the same time definitive treatment of both "forms." Manfred Bukofzer, in his "Music of the Baroque Era," speaks of the unification of each prelude by consistent motivic treatment, and of the fugue says that Bach made it "what it stands for today: a contrapuntal form of the highest concentration in which a single characteristic subject in continuous expansion pervades a thoroughly unified whole."

Both the Prelude and Fugue in F sharp minor are examples of Bach's skill in integrating elements of diverse dance rhythms. Syncopation plays an important part in both movements, but so much so in the Fugue that the listener is conscious of continuous displacement of the beat up to the final chord.

Over a period of five years J. S. Bach published a set of six partitas, which were to form the first part of the "Clavier Übung" (keyboard exercise), an extensive set of works, some for harpsichord, some for organ. Partita No. 1, which appeared in 1726, has two reasons for special attention, apart from its musical qualities. It was the first work of Bach published by the composer — the "Ratswahl Cantate" of 1708 had been published by the Mulhouse authorities — and Bach dedicated the Partita to the newly-born "Most Serene Infant Prince," son of Leopold and Charlotte of Anhalt-Cothen, where he had served as director of chamber music from 1717 to 1723 and in whose service he remained "von Haus aus" after his move to Leipzig.

In common with most Baroque suites, the Partita in B flat consists of a prelude and a group of dances with characteristic rhythmic patterns. The Prelude is constructed like a three-part invention or sinfonia, whose highly ornamented melody is shared by the upper and lower voices. The following movements are exemplary studies in Bach's treatment of the Baroque keyboard suite.

WEDNESDAY, JULY 26 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

CHRISTIANE EDINGER, *Violin*

MALCOLM HAMILTON, *Harpsichord*

Sonata, BWV 1014, in B minor for Violin and Harpsichord
Adagio
Allegro
Andante
Allegro

Sonata, BWV 1001, in G minor for Solo Violin
Adagio
Fuga
Siciliano
Presto

Sonata, BWV 1016, in E major for Violin and Harpsichord
Adagio
Allegro
Adagio ma non tanto
Allegro

WEDNESDAY, JULY 26 | 3:00 P.M.

SYMPOSIUM | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

HEINRICH SCHÜTZ AND THE VENETIAN MASTERS

Moderator: DR. RAYMOND KENDALL, *Executive Director, Young Musicians Foundation, Los Angeles*

DR. SAMSON B. KNOLL, *Dean of Faculty, Monterey Institute of Foreign Studies*

EDWARD COLBY, *Lecturer in Music and Head Librarian, Music Library, Stanford University*

WEDNESDAY, JULY 26 | **10:00 P.M.**

FOUNDERS' MEMORIAL CONCERT | **CARMEL MISSION BASILICA**

HEINRICH SCHÜTZ AND THE VENETIAN MASTERS

In commemoration of the 300th anniversary of the
death of HEINRICH SCHÜTZ
(1585-1672)

I.	**Deutsches Magnificat, SWV 494**	**Heinrich Schütz**
II.	**Psalm, "Laetatus sum"**	**Claudio Monteverdi (1567-1643)**
III.	**Symphonia Sacra. SWV 415, "Saul, Saul, was verfolgst du mich?"**	**Heinrich Schütz**
IV.	**Canzon**	**Giovanni Gabrieli (1557-1612)**
V.	**Psalm, SWV 23, "Warum toben die Heiden"**	**Heinrich Schütz**
VI.	**Motet, "Buccinate in neomenia tuba"**	**Giovanni Gabrieli**

PRISCILLA SALGO, *Assistant Conductor*

Soloists:

MARY-ESTHER NICÓLA, DINA HOWELL, *Soprano*
GREGORY WAIT, GARY FISHER, *Tenor*
ROBERT ARMSTEAD, MARC D. CLEMENS, *Bass*
FESTIVAL CHORALE
Members of the FESTIVAL ORCHESTRA

Heinrich Schütz, a native of Köstritz, Saxony, stands between Hans Leo Hassler (1564-1612) and Michael Praetorius (1571-1621) on the one hand and Johann Sebastian Bach (1685-1750) and Georg Friedrich Händel (1685-1759) on the other as the leading composer of choral music in Germany. With his contemporaries, Samuel Scheidt (1587-1654) and Johann Hermann Schein (1586-1630), Schütz shaped the form and content of German choral music in ways reflected not only in the music of Bach and Händel, but in that of Mozart and Brahms.

Schütz' earliest musical training included a period as choir boy in the court chapel at Kassel. Under the sponsorship of Landgrave Moritz of Hesse-Kassel, he was sent to Venice to study with Giovanni Gabrieli. Later he made another trip to Venice to observe the changes in musical style brought about by the activity of Monteverdi. He thus derived knowledge and inspiration from the two leading Italian composers of the late 16th and early 17th centuries. Except for extended sojourns in Copenhagen during the Thirty Years War and shorter trips to less distant points, Schütz served in residence as Capellmeister to the Elector of Saxony from 1617 to his death, a period of some fifty-five years.

Although Schütz is credited with the composition of the first German opera, "Dafne," and a ballet, "Orpheus and Eurydice," the scores of both these works are lost, and the reputation of this Baroque master rests principally upon his sacred vocal music, written characteristically in the concertato style. In Schütz' use of the dramatic concertato, writes historian-musicologist Manfred Bukofzer, "German music soared to unprecedented heights." "Schütz belonged to the few German composers," continues Bukofzer, "who combined a wide European perspective with the aristocratic attitude of a highly individual artist."

Early in the 16th century the Flemish composer Adrian Willaert, as choirmaster at San Marco in Venice, "brought to fame" (Bukofzer's words) the polychoral style, music written for two or more choruses placed apart to enhance antiphonal and echo effects. This practice, conjoined with the expressive monodic style developed at the turn of the 17th century, and the shift to harmonic chromaticism and emphasis on the bass line, gave rise to the composite style — of which the concertato was perhaps the strongest element — that Schütz learned from Gabrieli and Monteverdi.

The apprenticeship of Schütz to the Venetian masters is evident not only in the broad and detailed characteristics of his music, but in specific works of Schütz that are adaptations of pieces by Monteverdi and Allessandro Grandi. In these adaptations we have 17th century analogs of J. S. Bach's transcriptions of music by Antonio Vivaldi a hundred years later.

I. As musical director to the Elector of Saxony, Heinrich Schütz in Dresden, as Bach in Leipzig a century later, composed and directed sacred works set to texts in the German language. It is not surprising, therefore, to find a Schütz setting in German of the familiar Magnificat.

The "Deutsches Magnificat," with the opening words "Meine Seele erhebt den Herrn," is one of Schütz' last compositions, perhaps his last, since it is the only composition of this group that has survived intact. It is an eight-part work, with the voices in two choirs, and while elements of the concertato style are present, the overall feeling is one of general exultation.

II. Claudio Monteverdi, a pupil of the Renaissance composer Marc' Antonio Ingegneri, became Maestro di Capella at San Marco the year following Giovanni Gabrieli's death. He had previously served in the same capacity at the court of Vincenzo Gonzaga, Duke of Mantua, during which time his opera "Orfeo" had been successfully performed. Although Monteverdi is renowned primarily for his operatic works — "Orfeo" was staged by the Carmel Bach Festival in 1965 — and his madrigals, he composed a large number of settings of sacred texts, including the celebrated "Vespers of 1610."

The text of "Laetatus sum" is that of Psalm 122, "I was glad when they said unto me: Let us go into the house of the Lord," to which is appended a setting of the Gloria Patri.

III. Saul, Saul, why persecutest thou me? It is hard for thee to kick against the pricks. (Acts 9: 4, 5)

Heinrich Schütz has bequeathed an unforgettably austere musical dramatization of the Pauline conversion on the road to Damascus. The text, entrusted to three choruses, is accompanied instrumentally by a trio-sonata ensemble — two violins and continuo. The voice of Jesus, "Saul, Saul," rises in intensity, then mysteriously dies away. The passage, "It is hard for thee," brings momentary relief from the insistent cry. But the bold choral line which closes the work penetrates through the fading voices with renewed urgency.

IV. The concertato vocal compositions of the early Baroque had counterparts in instrumental compositions, among which the canzona and ricercar were preeminent. These forms, derived from the motet and the French chanson of the Renaissance, are precursors of the fugue, which J. S. Bach brought to a superlative degree of development.

Written for one, two or more choirs of instruments, canzonas were impressive in sound, and suitable, accordingly, for use on state occasions, where solemnity and majesty were requisite.

V. "Warum toben die Heiden" is a setting of the second Psalm, "Why do the heathen rage, and the people imagine a vain thing?" It is written for two four-part choirs, each of which has its smaller group (coro favorito) of four voices. The larger choirs are doubled by instruments and all are supported by a continuo group consisting of organ, cello and double bass.

The dramatic elements of this work are apparent in the use of the full forces for narration, as in the opening, and of the smaller choirs for direct address: "Let us break their bonds asunder and cast away their cords from us," and "He that sitteth in the heavens will laugh."

The large choirs and smaller groups come together with the words "Thou art my son," and then alternate to the end of the Psalm text. The motet closes with a setting — in German — of the Gloria Patri, corresponding to the use of this text of the Lesser Doxology as a "coda" in Monteverdi's "Laetatus sum."

VI. Giovanni Gabrieli had served as organist at San Marco in Venice for 25 years when Heinrich Schütz came to study with him in 1609. A pupil of his uncle Andrea Gabrieli, and fellow-

pupil and lifelong friend of the German composer Hans Leo Hassler, Giovanni was appointed to the demanding San Marco at the age of 27.

Trained in the techniques of the late Renaissance, Giovanni Gabrieli and Claudio Monteverdi were leading figures in developing new practices that are recognized as basic characteristics of Baroque style. Among these, the feature of interplay among the individual parts, whether in vocal or instrumental or in vocal-instrumental compositions — the whole often supported by a "general bass" line — is found in a preponderant number of Baroque ensemble works. The resulting style, known as "concertato," reached another peak of excellence in the Brandenburg Concertos of Johann Sebastian Bach and perhaps a "point of no return" in the pointillistic technique of Anton Webern (1883-1945).

The concertato style was ideally suited to the spatial features of the chapel of San Marco in which Gabrieli was organist, where the individual choirs of voices and instruments could be so placed as to emphasize the "stereophonic" or "quadraphonic" nature of the music. The later works of Gabrieli and Monteverdi demonstrate also the daring harmonic and melodic procedures of the "seconda prattica," with leaps and dissonances that in the words of Manfred Bukofzer "violate all rules of 16th-century counterpoint."

"Buccinate in neomenia tuba" was published posthumously (1615) in the second set of Gabrieli's "Sacrae Symphoniae." It is scored for four choirs (three of five voices and one of four voices) with continuo (organ and basses), trumpets and trombones. Egon Kenton, author of "Life and Works of Giovanni Gabrieli," holds that this work refers to Judgment Day, "but in a mood of exultation." "The main characteristic of the work," concludes Kenton, "is the antiphonal technique employed by the composer from the beginning to the end, including the finale."

The text, selected from Psalm 81, reads: "Blow the trumpet at the time of the new moon, on our feast day. Praise the Lord with trumpets and horns; let us praise him with strings and organ, with drums and choirs. Sing and praise with wisdom. Alleluia."

THURSDAY, JULY 27 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

ROBERTA STERNE, *Recorder, Krummhorn, Baroque Flute, Cittern, Psaltery, Harpsichord*
COLIN STERNE, *Recorder, Krummhorn, Baroque Flute, Renaissance Flute, Lute*
EDGAR HOOVER, *Viola da Gamba, Rebec*
GLENNA DEWEESE, *Alto*
Assisted by
MARY HOOVER, *Viola da Gamba*
RALPH LINSLEY, *Harpsichord*

Music by Heinrich Isaac (1450-1517)
Palle, palle
J'ay pris amours
Innsbruck ich muss dich lassen
Fortuna in mi
La mi la sol
La Morra

Trio Sonata, "La Visionnaire" — **François Couperin (1668-1733)**
Gravement — Vivement — Air — Légerement — Gayement — Air tendre — Vivement

Three Songs of Henry Lawes (1596-1662)
Gaze not on swans
Go, lovely rose
Faith! be no longer coy

Farinelli's Ground — **Anonymous English (1706)**

Cantata, "Mi palpita il cor" — **George Frideric Handel (1685-1759)**
Recitative — Arietta — Recitative —Aria — Recitative — Aria

THURSDAY, JULY 27 | 8:30 P.M.

CONCERT | SUNSET THEATRE

THE BAROQUE AND ITS HEIRS

I. **Sonata for Six Trumpets, Timpani and Continuo** — **Heinrich Biber (1644-1704)**

Trumpets: EDWARD HAUG, CHARLES BUBB, JR., RALPH LACANNA
LESTER LOVITT, BRIAN RAY, EUGENE URBAIN

II. **Motet, "Aus tiefer Noth schrei' ich zu dir"** — **Felix Mendelssohn (1809-1847)**
Chorale: Aus tiefer Noth schrei' ich zu dir
(Out of the depths I cry unto Thee)
Chorus (Fuga): Aus tiefer Noth
Aria (Tenor) with Chorus: Bei dir gilt nichts Gnad' und Gunst
(Only Thy grace and favor can forgive)
Chorus: Und ob es währt bis in die Nacht
(And if despair lasts through the night)
Chorale: Ob bei uns ist der Sünden viel
(Even if our sins are many)

JOHN DUYKERS, *Tenor*
GLENNA DEWEESE, *Alto*
GREGORY WAIT, *Tenor*
ROBERT CAMPBELL, *Bass*
FESTIVAL CHORALE

III. **Petite Symphonie Concertante for Harp, Piano and Harpsichord** — **Frank Martin (1890-)**
Adagio — Allegro con moto
Adagio
Vivace

BEVERLY BELLOWS, *Harp*
JULIAN WHITE, *Piano*
MALCOLM HAMILTON, *Harpsichord*

INTERMISSION

IV. **Cantata, "Wachet auf, ruft uns die Stimme," BWV 140** — **J. S. Bach (1685-1750)**
Chorus (Verse I): Wachet auf, ruft uns die Stimme
(Sleepers wake, a voice is calling)
Recitative (Tenor): Er kommt, der Braüt'gam kommt
(He comes, the Bridegroom comes)
Duet (Soprano and Bass): Wann kommst du, mein Heil?
(When comest Thou, my salvation?)
Chorale (Verse II): Zion hört die Wächter singen
(Zion hears the watchmen sing)
Recitative (Bass): So geh' herein zu mir
(Come, enter in with me)

Duet (Soprano and Bass): Mein Freund ist mein!
(My friend is mine!)
Chorale (Verse III): Gloria sei dir gesungen
(Glory be sung to Thee)

The Bride . . . . Mary-Esther Nicóla, *Soprano*
The Bridegroom . . . . Douglas Lawrence, *Bass*
Narrator . . . . . Leo Goeke, *Tenor*

Festival Chorus and Orchestra

I. Heinrich Biber is perhaps best known as composer of the fifteen "Mystery Sonatas" for solo violin, through which he is regarded as one of the founders of the German school of Violin playing. During his lifetime he was successively in the service of Emperor Leopold I, the Bavarian Court, and, like Mozart, the Archbishop of Salzburg.

In common with other German composers of the later 17th century, Biber wrote a number of ensemble works for wind instruments, some with percussion and continuo. The present sonata is in the tradition of German wind ensemble music that served both esthetic and social purposes in German culture.

II. It would be difficult to imagine a musician better suited than Felix Mendelssohn to bring about, as composer, and conductor, the recognition of Johann Sebastian Bach's sacred vocal compositions in the first half of the 19th century. Grandson of the philosopher Moses Mendelssohn, a personal friend of Frederick the Great, Felix was introduced to the music of Bach at an early age by his teacher, Karl Friedrich Zelter, and by the most brilliant luminary of German letters, Johann Wolfgang von Goethe.

In 1829, one hundred years after its creation, Mendelssohn conducted a performance of the "Passion according to St. Matthew," the first since the death of the composer. Mendelssohn's own oratorio, "Paulus" (St. Paul), opens with an instrumental setting of the chorale, "Sleepers, Wake," and the last movement of his "Reformation" Symphony (No. 5) is based on the hymn, "A Mighty Fortress Is Our God."

As his Opus 23 Mendelssohn composed three pieces of sacred music; the first of these is the motet for tenor solo, chorus and organ, on the text, "Aus tiefer Noth," Luther's rendering of Psalm 130. The treatment of the traditional tune used by Bach and other Lutheran composers has features of both the Renaissance chorale motet and of the Bach motet, "Jesu, meine Freude."

The first movement is a chorale of the type found, as the final movement, in a great number of Bach's cantatas; the second is a double fugue. The third movement opens as an aria for tenor and organ, the music of the aria then being repeated by the four-part chorus. The fourth movement is set as a contrapuntal choral piece with the chorale tune in longer note values as a cantus firmus in the soprano. Finally, a chorale much in the manner of the first movement, but in 4/4 instead of 3/4 meter, brings the motet to a solid conclusion.

III. Frank Martin, one of the leading Swiss composers of the 20th century, was, like Mendelssohn, brought in touch with the music of Johann Sebastian Bach at an early age. A performance of the "Passion according to St. Matthew" during his 12th year confirmed his resolve to become a musician. Descendant of a family that had settled in Geneva about 1750, Martin was introduced to German musical culture by his teacher, Joseph Lauber. To his deep respect for the music of Bach was added a lively interest in the music of Chopin, Schumann, Wagner, Moussorgsky, Franck, Monteverdi and Debussy. He learned much from Schoenberg, and undertook rhythmic studies based on the music of antiquity and of the Far East. He was both student and professor at the Jacques Dalcroze Institute in Geneva, and as harpsichordist founded, in association with several friends, the Chamber Music Society of Geneva.

Out of these varied influences Martin gradually forged a more personal style of composition, reflected in his later works. Of these, the "Petite Symphonie Concertante" is regarded as the most successful. In his article on Martin in the major German musical encyclopedia, "Die Musik in Geschichte und Gegenwart," Ernst Mohr writes, "The 'Petite Symphonie Concertante' . . . is a work of the highest originality, in which melodic-constructive, harmonic and sonic values counterbalance one another. Using a baroque disposition of three solo instruments and a body of strings, Martin has bridged two centuries in this composition of the year 1945.

IV. The cantata, "Sleepers, wake," is based on the parable of the wise and foolish virgins, St. Mathew 25:1-13. The wise virgins became bridesmaids attending the symbolic wedding of the Bride and Bridegroom. In the words of Whittaker, "It is a cantata without weaknesses, without a dull bar, technically, emotionally and spiritually of the highest order. . . ."

The opening chorus may well depict the procession of the bridesmaids; it evokes a strong sensation of imminence and anticipation; the choral melody sung by sopranos and horn brings the longed-for announcement of the Bridegroom's coming.

A narrator sees the Bridegroom "like a roe or young hart upon the lofty hills," Then follows the first duet between Bride and Bridegroom, accompanied by a solo violin melody "like the flowing of anointing oil." The chorale setting of the second stanza is sung by tenors in unison, with the counterpoint of a dance tune played, also in unison, by violins and violas. The Bridegroom speaks to the Bride and the two join in a duet of "pure bliss, one of the most engaging Bach ever wrote."

In the final chorale, "the plainest of all chorale settings and extraordinarily powerful," Bach portrays musically the twelve gates of pearl. One may even find some symbolism in the twelve notes of the bass part set to the words, "Of twelve pearls are the portals."

FRIDAY, JULY 28 | 11:00 A.M.

CHAMBER MUSIC RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

Martha Todd Blaine, *Flute*
Sally Kell, *Baryton*
Jean Stevens, *Oboe*
Donald Leake, *Oboe*
Susan Willoughby, *Bassoon*
Ronald Hudson, *Violin*
Kathleen Ash Barraclough, *Violin*
Thomas Hall, *Viola*
Shirley Douty, *Cello*

Continuo: Ralph Linsley, *Harpsichord*
Sally Kell, *Cello*

Sonata No. 1, in C minor, for Oboe and Continuo — **George Frideric Handel (1685-1759)**

Adagio — Allegro
Adagio — Allegro

Donald Leake, *Oboe*

Cantata, "De profundis clamavi," for Bass, Two Violins and Continuo — **Nikolaus Bruhns (1665-1697)**

Sonata No. 5, in F major, for Flute and Continuo — **G. F. Handel**

Larghetto
Allegro
Siciliana
Giga

Trio, H.XI, No. 113, in D major for Baryton, Viola and Cello — **Joseph Haydn (1732-1809)**

Adagio
Menuet
Allegro di molto

Sonata No. 8 in stil moderno (1621) — **Dario Castello**

Alegra — Alegra — Adagio — Presto — Alegra

Jean Stevens, *Oboe*
Susan Willoughby, *Bassoon*

FRIDAY, JULY 28 | 8:30 P.M.

CONCERT | SUNSET THEATRE

Repeat of Friday, July 21, Program

SATURDAY, JULY 29 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

THE COMPLETE SONATAS FOR FLUTE AND HARPSICHORD (II)

JOHANN SEBASTIAN BACH
(1685-1750)

LOUISE DI TULLIO, *Flute*
MALCOLM HAMILTON, *Harpsichord*

Sonata No. 7, BWV 1020, in G minor for Flute and Harpsichord
Allegro moderato
Adagio
Allegro

Sonata, BWV 1013, in A minor for Solo Flute
Allemande
Corrente
Sarabande
Bourrée anglaise

Sonata No. 6, BWV 1035, in E major for Flute and Continuo
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

Sonata No. 1, BWV 1030, in B minor for Flute and Harpsichord
Andante
Largo e dolce
Presto

SATURDAY, JULY 29 | 3:00 P.M.

LECTURE | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

BACH'S "MASS IN B MINOR" AFTER 200 YEARS — A PERFORMANCE LEGACY

DR. RAYMOND KENDALL
Executive Director, Young Musicians Foundation, Los Angeles

SATURDAY, JULY 29 | 8:30 P.M.

CONCERT | SUNSET THEATRE

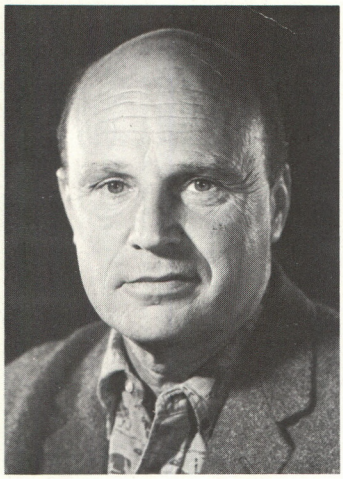
Repeat of Saturday, July 22, Program

SUNDAY, JULY 30 | 2:30 P.M.

CONCERT | SUNSET THEATRE

Repeat of Sunday, July 23, Program

FESTIVAL PARTICIPANTS



RICHARD T. ANDREWS
Contrabass

During the past sixteen years, Richard T. Andrews has contributed invaluable continuo playing for the Festival Orchestra and we are privileged to have him return for the 35th Festival.

Mr. Andrews is principal bass of the San Antonio Symphony, serving also as program annotator there. Winner of a four-year scholarship at Eastman School of Music, he has had a career rich in experience as principal bass in the San Diego and North Carolina Symphonies and he has also played in the Rochester Philharmonic and the National Symphony.

BEVERLY BELLOWS
Harp

Harpist Beverly Bellows is participating in the Festival for the fourth time this season, having last played here in 1970. First harpist of the Oakland Symphony, she has also performed with the San Francisco Opera, at "Music at the Vineyards" in Saratoga and with the Lydian Ensemble at the Inverness Music Festival in Marin County. During the past season, she played in Monteverdi's "Orfeo" with the San Francisco Spring Opera and with Sandler and Young at the Circle Star Theater in San Carlos. She teaches harp classes at California State College in Hayward.

ROBERT BERNARD
Bass

Robert Bernard, who has sung with the Festival Chorale since 1965, is currently a Lecturer in Voice at Stanford University. A graduate of the University of Southern California, he has toured with the Norman Luboff Choir and the Gregg Smith Singers. In addition to his duties at Stanford, Mr. Bernard performs frequently in San Francisco Bay area concerts.

MARTHA TODD BLAINE
Flute

This will be Martha Todd Blaine's second season with the Carmel Bach Festival. Other orchestras she has appeared with, usually as first flute, have included the Detroit Symphony, the Queens (N.Y.) Symphony, the Colorado Philharmonic, the Chamber Symphony of Philadelphia, the Shenandoah Valley Music Festival and the Los Angeles Chamber Orchestra.

Mrs. Blaine was awarded, among other prizes, a flute scholarship to the Manhattan School of Music, the Gabrilowitch Memorial Award and, during the year just past, an N.E.A. fellowship.

In June of this year she received an M.S. degree in arts management from the University of California at Los Angeles. Since June 1 she has been director of development for the Los Angeles Chamber Orchestra, before then having been associated with the management of the Pasadena Symphony. In September she will become theater and production manager in the School of the Arts at California State University at Fullerton.

DOUGLAS DAVIS
Cello

Making his first solo appearance with the Carmel Bach Festival, cellist Douglas Davis, a native of Los Angeles, studied with the noted cellists, Joseph Schuster and Gregor Piatigorsky.

In 1961 he was chosen by the New York Violoncello Society as recipient of its first biennial Piatigorsky Award and was presented by the society in his Carnegie Hall debut.

The following year he was a prize winner in the second International Tchaikovsky Competition and toured the Soviet Union in concert. Since then he has been concertizing throughout the United States and Europe. He has also been a faculty member of San Fernando Valley State College and a member of the Los Angeles String Quartet. During the past two years he has been working with Lukas Foss at the University of New York's Center for the Creative and Performing Arts at Buffalo. In May of this year Mr. Davis was invited by the New York Violoncello Society to give a recital in Town Hall to commemorate the 30th anniversary of the death of the famed cellist Emanuel Feuermann.

GLENNA DeWEESE
Contralto

A regular member of the Festival Chorale since 1968, contralto Glenna DeWeese appears for the second time as soloist. Mrs. DeWeese attended the University of Georgia and the University of Southern California. She performed frequently on radio and television and in oratorio in the southeastern United States and in the San Jose area before coming to live on the Monterey Peninsula in 1967. Currently she teaches voice privately in Monterey and has recently appeared as soloist with the Monterey County Symphony.

LOUISE DI TULLIO
Flute and Piccolo

Well-known to concert-goers in the Southern California area and to Carmel Bach Festival audiences, Louise Di Tullio returns this season after an absence of several years. A former member of the Los Angeles Philharmonic Orchestra, she played flute and piccolo for six years with that orchestra before resigning in 1966.

Now engaged as a free-lance musician for motion picture and television orchestras, Miss Di Tullio has recorded for Columbia

Records as first flute with the Columbia Symphony, having performed many works with the late Igor Stravinsky. With her cellist father and sister pianist, she is a member of the Di Tullio Trio, which appears frequently in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts. She is a member of the Los Angeles Wind Quintet, which has a current album on the Orion label. She also has a newly released recording of the Hindemith Sonata for Flute and Piano.

Miss Di Tullio's list of solo appearances has included performances with the Los Angeles Chamber Orchestra, the La Jolla Festival, the Los Angeles Music Festival, the Saratoga Music at the Vineyards and the Ojai Festival. She was soloist with the California Chamber Symphony, appearing both in concerts throughout the western states and on National Education Television. In addition to concert and recording activities, Miss Di Tullio is on the faculty of the University of Southern California and teaches privately at home.

SHIRLEY DOUTY
Cello

Principal cellist of the Fresno Philharmonic and Fresno Opera Orchestras, Shirley Douty first played at the Carmel Bach Festival in 1964, then again in 1970 and 1971. A graduate of the University of California at Santa Barbara, she won a two-year scholarship at the Music Academy of the West in Santa Barbara, studying with Gabor Rejto. She has played in symphony orchestras in Santa Barbara, San Jose and Santa Clara and she maintains a music studio for cello, double bass and piano in Fresno, as well as teaching part-time in Fresno County schools.

RAYMOND DUSTÉ
Oboe and Oboe d'Amore

The noted San Francisco musician, Raymond Dusté, a master of the oboe, returns to the Festival for his 17th appearance. A member of the San Francisco Symphony and the San Francisco Opera orchestra, this virtuoso of the oboe and oboe d'amore is director and oboist of the Bach to Mozart Group and of the California Wind Quintet. He teaches oboe at San Francisco State College and at Stanford University, as well as privately.

Mr. Dusté studied at the San Francisco Conservatory of Music with Merrill Remington and later in Philadelphia with Marcel Tabuteau. Among his recent recordings is Bach's cantata, "Weichet nur," on the Cambridge label. This much admired oboist will be warmly welcomed as he returns to the Carmel Bach Festival.

JOHN DUYKERS
Tenor

John Duykers will make his debut this fall with the San Francisco Opera in the American premiere of "The Visit of the Old Lady" and Donizetti's "Lucia di Lammermoor." A baritone turned tenor, Mr. Duykers, who has achieved a notable reputation in the San Francisco Bay area, is making his first appearance with the Carmel Bach Festival this season. Educated at Oberlin College Conservatory of Music and the University of Washington, Mr. Duykers was second place winner in the Metropolitan Regional Auditions in Seattle in 1966 and Seattle winner of the San Francisco Auditions in 1968.

A lyric baritone with the Frankfurt Opera Company in Germany, he has also sung with the opera companies of Seattle, Santa Fe, Vancouver, Edmonton, Geneva and Frankfurt, as well as with the Merola Opera Program, the Metropolitan Opera Studio and the British Columbia Opera Ensemble.

CHRISTIANE EDINGER
Violin

The brilliant young German violinist, Christiane Edinger, returns this year for her second season with the Festival after recent appearances with the Staatstheater Orchestra of Stuttgart, the Austrian Radio Symphony Orchestra and the Westphalian Symphony, as well as taping programs for Radio Zurich and Saarbrucken Radio and for Austrian Radio.

Born in Berlin, Miss Edinger started her musical education at the age of five. She has studied with Vittorio Brero at the Hochschule fur Musik in Berlin, with Nathan Milstein and with Joseph Fuchs at Juilliard School of Music in New York. In 1961 she won first prize in the Hochschule fur Musik competition and after several other awards, received the much coveted Berlin "Younger Generation Kunstpreis" for music.

Her debut with the Berlin Philharmonic Orchestra in 1964 was followed by appearances in many of the major musical centers of Europe, including Vienna, Munich, Hamburg and Cologne. Two years later, Miss Edinger made her American debut in New York under the auspices of the "Young Concert Artists," subsequently appearing in Boston, Washington, St. Louis, at Expo 67 in Montreal and with the Pittsburgh Symphony under William Steinberg.

Miss Edinger has toured the Soviet Union, Norway and Holland and has performed at music festivals in Berlin, Vienna and Venice. Other recent engagements include concerts in Berlin, Vienna, Munich and New York.

LEO GOEKE
Tenor

Leo Goeke, Metropolitan tenor, makes his second appearance with the Festival this season, having sung here in 1969. He has performed with the New York City Opera, Central City Opera, Cleveland Orchestra, Pittsburgh Symphony and the Chatauqua Festival.

He has sung with conductors Karl Boehm, Richard Bonynge, Emerson Buckley, Walter Hendl, Edwin McArthur, John Pritchard, Julius Rudel, George Schick, Jose Serebrier, Johannes Somary and Frederic Waldman. He may be heard in Schubert's "Nachthelle" and "Mass in E flat" on Decca Records and in a new release of Leoncavallo's "I Pagliacci" on RCA Victor.

At home both in opera and on the concert stage, Mr. Goeke's repertoire includes many operatic roles as well as works by Bach, Beethoven, Handel, Haydn, Mendelssohn, Britten and other composers.

MORGAN GRIFFIN
Bassoon

Mr. Griffin, principal bassoonist of the Seattle Symphony, is appearing for the fourth time in the Carmel Bach Festival. Having studied with Sol Schoenbach and Leonard Sharrow, he attended the University of Washington, where he earned the degrees of Bachelor of Science and Master of Science. He has played with the CBC Chamber Orchestra, the Spokane and Little Rock Symphonies, and in a number of other music groups.

THOMAS HALL
Viola

Thomas Hall first played in the Carmel Bach Festival Orchestra in 1953, returning in 1970 and 1971 as principal violist. Associate Professor of Music at Chapman College in Orange, California, where he has taught since 1968, he is a graduate of the University of Southern California. He also received Master of Music and Doctor of Musical Arts degrees there.

Dr. Hall is principal viola with the San Gabriel Valley Symphony and he plays in the Chapman College Chamber Players and the Chapman Symphony Orchestra. He has also been a member of the Illinois String Quartet, Pasadena Symphony, San Diego Summer Symphony, USC Symphony, USC String Quartet, as well as participant in the Los Angeles County Museum concerts and numerous university, community and professional organizations. He is co-author of a textbook, "Introduction to Western Humanities."

MALCOLM HAMILTON
Harpsichord

Malcolm Hamilton, whose second appearance with the Carmel Bach Festival this is, is a native of Victoria, B.C., and has resided in Los Angeles since 1962. He received his Bachelor of Music and Master of Music degrees at the University of Washington and his Doctor of Musical Arts at the University of Southern California. He was the first recipient of the music fellowship established by the National Defense Education Act of 1959-1962.

A student of harpsichord with Alice Ehlers, he appeared with her in programs for two harpsichords. He has played extensively in Canada and throughout the western United States and has performed with major chamber orchestras under such conductors as Sir John Barbirolli, Walter Ducloux, Jan Popper, Milton Katims, Ingolf Dahl and Neville Marriner.

Currently resident harpsichordist with the Los Angeles Chamber Orchestra, Mr. Hamilton is also a member of the faculty at USC's School of the Performing Arts. Among his recordings are the complete "Well-Tempered Clavier" of Bach, the complete violin sonatas of Handel with Henri Temianka, the complete violin sonatas of Corelli with Stanley Plummer and Vivaldi's Concerto in B flat major with Jascha Heifetz and Gregor Piatigorsky.

EDWARD HAUG
Trumpet

Trumpet virtuoso Edward Haug participates in his 15th Carmel Bach Festival this season. A member of the San Francisco Symphony, the San Francisco Opera Orchestra, the Camara Brass Quintet and the Bach to Mozart Group, Mr. Haug also teaches at the San Francisco Conservatory of Music.

In addition to his busy musical life in San Francisco, he is involved in the activities of the Sierra Club and Friends of the Earth, taking part in many conservation efforts.

A specialist in the playing of the Baroque trumpet, Mr. Haug will be warmly welcomed back as a favorite performer in the Carmel Bach Festival.

BONNIE HURWOOD
Mezzo-Soprano

Bonnie Hurwood is making her first appearance as soloist in the Carmel Bach Festival, although she was a Chorale member in 1969. A fourth-generation Californian, Miss Hurwood was a soloist during the past year with the Los Angeles Philharmonic, the Glendale Symphony, the Los Angeles Chamber Orchestra and the Euterpe Opera Company.

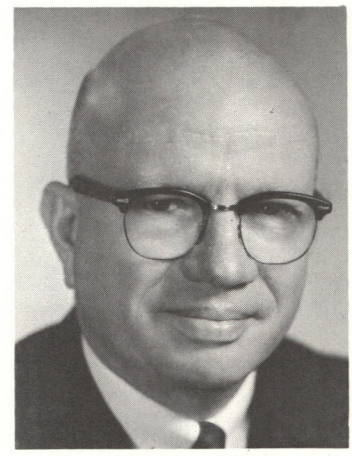
Winning a San Francisco Youth Symphony audition in 1959, she received a scholarship to the San Francisco Conservatory of Music that same year, but interrupted her musical studies to marry and raise a family in Southern California. Returning to school in 1968, she studied for two years at San Fernando Valley State College with Dr. David Scott, entered and won the Metropolitan Opera regional auditions and was a finalist in the New York auditions for the Metropolitan Opera.

SALLY KELL
Cello, Viola da Gamba and Baryton

Returning for the 12th time at the Carmel Bach Festival, Sally Kell serves again as principal cellist and continuo player, also appearing as soloist. She will perform for the first time with the "baryton," a viol-like instrument with 16 strings.

Miss Kell is principal cellist of the Oakland Symphony, the Cabrillo Music Festival and the San Francisco Ballet Orchestra. She has appeared throughout the western states as a member of several chamber music groups, including the Goliard Players, the Camerata Ensemble, and the Mills Performing Group.

In April of next year, she will present the world premiere of a cello concerto by Andrew Imbrie, commissioned for her by the Oakland Symphony. In addition to her career as a performer, Miss Kell teaches at Sonoma State College and at Mills College.



DR. RAYMOND KENDALL
Lecturer

Executive Director of the Young Musicians Foundation in Los Angeles, and former Dean of the School of Music at the Uni-

versity of Southern California, Dr. Kendall is welcomed back for the eighth time as Lecturer in the Carmel Bach Festival. Internationally known as educator, administrator, critic and columnist, he holds degrees from Occidental College, Stanford University, Cornell University and the University of Basel.

RALPH LaCANNA
Trumpet

For the past eleven seasons Ralph LaCanna has been a valued member of the Festival Orchestra, also serving as Leader for the Tower Music. He is principal trumpet in the Marin and San Jose Symphonies and the California Brass Quintet. He has also appeared with the San Francisco Symphony, the San Francisco Summer Pops and the San Francisco Opera. Early studies were with Seymour Rosenfield of the Philadelphia Orchestra and later he was a pupil of Charles Bubb, former first trumpeter of the San Francisco Symphony. Besides his musical activities he is completing work toward a doctorate in physics at Stanford University.

DARLENE LAWENCE
Piano

Darlene Lawrence received her undergraduate music education at the University of Southern California and she will complete her Master of Music degree there in January, 1973. Her teachers have included Sergei Tarnowski, Muriel Kerr, Gwendolyn Koldofsky, and John Crown.

Mrs. Lawrence has taught choral music in junior high schools and with her husband, Douglas Lawrence, has performed as a free-lance singer in Hollywood, appearing in over 200 network TV broadcasts. During the past season she was soprano soloist in the West Coast premiere of George Crumb's "Ancient Voices of Children." In the coming year the Lawrences will give many recitals together in various parts of the country under the management of Sol Hurok.

As Leader of the Festival Chorale, Mrs. Lawrence coordinates the rehearsals of the Southern California section and also serves as accompanist.

DOUGLAS LAWRENCE
Bass-Baritone

Appearing for the sixth consecutive time as soloist in the Carmel Bach Festival, Douglas Lawrence combines his singing career with teaching positions at El Camino and Chapman Colleges in Southern California.

Since making his operatic debut as Papageno in "The Magic Flute" in Carmel in 1970, he has added new roles and was awarded a grant from the National Opera Institute for further study. This spring he performed in concert versions of "La Traviata" as the elder Germont and in the title role of "Don Giovanni." This summer, in Hollywood Bowl, he will sing the roles of the King in "Aida" and Monterone in "Rigoletto," with James Levine conducting, and he will appear twice in Beethoven's Ninth Symphony, once with Hans Schmidt-Isserstadt and once with Lukas Foss. In the fall he will sing the role of Jesus in Bach's "St. Matthew Passion" at the Idyllwild Arts Foundation Festival.

Now under the management of S. Hurok Concerts, Inc., Mr. Lawrence has studied with the late William Vennard, Gwendolyn Koldofsky, Esther Andreas and Jack Metz.

DONALD LEAKE
Oboe

A physician as well as a musician, Dr. Donald L. Leake received his medical degrees from Harvard and Stanford Universities, and his Master of Arts in music history from the University of Southern California. He studied oboe with Cecil Tozier and Henri de Busscher in Los Angeles and with Florimand de Longhe in Brussels, where he was a Fulbright Scholar in 1955-56, winning first prize in the Concours of 1956 at the Conservatoire de Musique.

Dr. Leake has performed with the Robert Shaw Chorale, the San Diego Summer Symphony, the Los Angeles Monday Evening Concerts, the Los Angeles Woodwinds and in the Ojai and Anchorage music festivals, as well as in the Carmel Bach Festival for several seasons. More recently he shared with Maestro Salgo the dedication of "Stanford Serenade" for solo oboe and 11 instruments by Darius Milhaud. He also performed the oboe concerto of Vaughan Williams at Stanford University in April of this year, in honor of the 100th anniversary of the composer's birth. Just prior to coming to Carmel this summer, he taught in the Woodwind Workshop at Drake University in Des Moines.

MAX MAZENKO
Horn

This will be the sixth Festival in which this gifted young musician has been a member of the Festival Orchestra. Mr. Mazenko began the study of the French horn at the age of twelve and has enjoyed a successful musical career since his attendance at the University of California. He has performed with the San Francisco Symphony and San Francisco Opera, toured with the CBC Radio Orchestra and appeared at the Shenandoah Valley Music Festival. Recently Mr. Mazenko received the Alfred Hertz Memorial Scholarship for study in Europe.

PATRICIA MICHAELIAN
Piano

A newcomer to this year's Festival is the young pianist Patricia Michaelian, who has received exceptional reviews since she was a student at Curtis Institute of Music in Philadelphia. A native of San Francisco, she began piano lessons at the age of three. Before enrolling at Curtis, she studied with Claire James and Adolph Baller. Her first years at Curtis were with Eleanor Sokoloff, followed by more study with Mieczyslaw Horszowski. She also worked with members of the Guarneri Quartet, artist-teachers at Curtis.

Miss Michaelian has appeared in numerous subscription series concerts with the San Francisco Symphony, the Philadelphia Symphony Orchestra and Chamber Symphony, the New York Philharmonic Orchestra, the Boston "Pops," the St. Paul Chamber Orchestra, as well as with orchestras in San Diego, Trenton, N.J., and on Cape Cod.

At present living in Philadelphia, Miss Michaelian will make her London debut in January of next year and will also give concerts in Lisbon.

CAROL NEBLETT
Soprano

Carol Neblett, a prima donna of the New York City Opera, made her debut there in 1969 as Musetta in "La Boheme." In the fall of the same year, she was chosen to open the season of the New York City Opera at the Los Angeles Music Center in a new production of Boito's "Mefistofele," performing the dual roles of Margherita and Elena.

Still in her 20s, Miss Neblett has also toured as soloist with the Roger Wagner Chorale, sung with the San Diego Symphony and appeared in a concert performance of Gluck's "Orpheus and Eurydice" with Janet Baker. In March, 1971, she appeared in the New York City Opera's revival of Charpentier's "Louise" and in leading roles in that company's annual visit to Los Angeles. In lighter vein, she sang at Hollywood Bowl under the baton of John Green and in New York and Cleveland with Andre Kostelanetz.

Miss Neblett has studied with William Vennard and Gwendolyn Koldofsky, both on the faculty of the University of Southern California, and with Esther Andreas and Jack Metz. Last season she visited the Soviet Union under a cultural exchange program arranged by her manager, the impressario Sol Hurok. This is her first appearance in the **Carmel Bach Festival.**

MARY-ESTHER NICÓLA
Soprano

As soloist and member of the Festival Chorale, Mary-Esther Nicŏla is making her 11th appearance in the Carmel Bach Festival this year. A resident of San Diego, Miss Nicóla leads an active musical life in the southern part of the state where she is heard frequently in oratorio and recital. She has been a soloist with the William Hall Chorale in Los Angeles and with the San **Diego Symphony.**

ROBERTA AND COLIN STERNE
Renaissance and Baroque Instruments

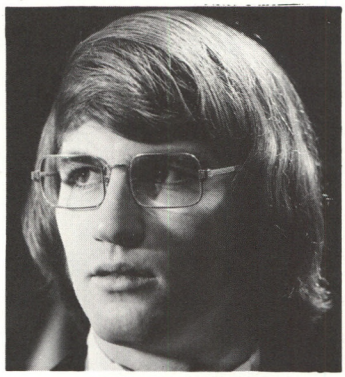
Roberta and Colin Sterne are old friends of Festival audiences, having appeared here six times prior to this season. Both are members of the faculty of the University of Pittsburgh. They are also founders of the Antiqua Players, a group of four musicians specializing in early music.

Mr. and Mrs. Sterne have been invited by Alfred Deller, the distinguished English counter-tenor, to perform with him at the Stour Music Festival in Kent, England, and at Canterbury Cathedral, in the summer of 1973. They will also make a European tour at **the same time.**

JEAN STEVENS
Oboe

Principal oboist of the Marin and Santa Rosa Symphony orchestras, Jean Stevens has appeared in the Carmel Bach Festival almost every season since 1954. She has also performed in the San Francisco Light Opera Orchestra, Music at the Vineyards, and with many chamber music ensembles.

A scholarship winner for study at the University of Southern California and at the Aspen School of Music, Miss Stevens was a student of Bert Gassman, principal oboist of the Los Angeles Philharmonic. During the school year she teaches at Sonoma State College and in the San Rafael city school district. In 1971 she served as woodwind clinician at the Lyceum Summer Music Day Camp in Carmel, co-sponsored **by the Bach Festival.**

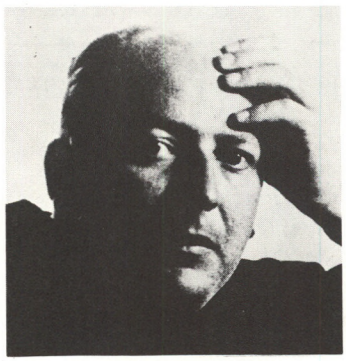


GREGORY WAIT
Tenor

At the age of twenty-two, Gregory Wait is Music Director of the Lutheran Chorale of Los Angeles, as well as Minister of Music at La Palma Methodist Church.

Mr. Wait has enjoyed much success under the baton of William Hall, both with the William Hall Chorale and in performances at Chapman College of Britten's "War Requiem" and "Cantata Misericordium," Handel's "Messiah" and other choral works.

This is his second season as a member of the Festival Chorale and also as guest clinician for the Lyceum of the Monterey Peninsula Choral Camp, which is co-sponsored by the Bach Festival.



JULIAN WHITE
Piano

Well known in the Bay area for his appearances in concert and on radio station KPFA, Julian White is making his first appearance with the Carmel Bach Festival this year. Now a resident of Berkeley, he was born in Chicago and gave his first recital at the age of six under the tutelage of Sadie Glass. At the age of eight he began composing and continued his musical studies with Emanuel Bay and Mario Castelnuovo-Tedesco.

Mr. White has been the recipient of numerous awards, including a scholarship at Juilliard in 1958, where he completed a degree of Master of Science. He has since studied with Peter Mennin, Sergius Kagen, Egon Petri and others. His compositions have been performed in New York and Los Angeles. He has taught at the San Francisco Conservatory of Music and is currently a member of the University of California Music Extension faculty. One of his recent appearances was in the Boulez First Piano Sonata with the San Francisco Chamber Music Society.

SUSAN WILLOUGHBY
Bassoon

First bassoon of the San Jose Symphony, Susan Willoughby appears in the Carmel Bach Festival for the third consecutive season. She studied at the Curtis Institute of Music where she was a bassoon student of Sol Schoenbach. Later she received a Master of Arts degree from Stanford University and is now working on a doctorate in early music there.

Miss Willoughby has played as associate bassoon in the Israel Philharmonic in Tel Aviv and as principal bassoon in the Baltimore Symphony and the Chamber Symphony of Philadelphia.

FOR YOUNG LISTENERS

TUESDAY, JULY 25 | **3:00 P.M.**

MUSIC FOR YOUNG LISTENERS | **SUNSET THEATRE**

LOUISE DI TULLIO, *Piccolo*
EDWARD HAUG, *Trumpet*
RAYMOND DUSTÉ, *Oboe*
JEAN STEVENS, *Oboe*
FESTIVAL CHORALE
FESTIVAL ORCHESTRA

Concerto in D major for Trumpet, Two Oboes and Strings — **Johann Friedrich Fasch (1688-1758)**
Allegro
Largo
Allegro moderato

Brandenburg Concerto No. 1, BWV 1046 — **Johann Sebastian Bach (1685-1750)**
Menuetto
Allegro

Concerto for Piccolo, F. VI, No. 9, in A minor — **Antonio Vivaldi (c. 1669-1741)**
Larghetto
Allegro

Motet, "Buccinate in neomenia tuba" — **Giovanni Gabrieli (1557-1612)**

Symphony, H. I, No. 67, in F major — **Joseph Haydn (1732-1809)**
Allegro di molto

SUMMER MUSIC DAY CAMPS

The directors think their talents are better than ever, the clinicians think they are "great kids," and everyone thinks they sound like angels.

"They" are twenty-four student singers and thirty-two student instrumentalists of the Carmel Bach Festival-Lyceum of the Monterey Peninsula Summer Choral and Instrumental Day Camps.

Eager and ready to work, the vocalists gathered at the Church of the Wayfarer from June 26 through July 7, and the players assembled in the Parish Hall at All Saints' Episcopal Church from June 26 through July 15.

The musicians have read and played and sung the scores of the same music which Maestro Salgo and the Festival orchestra and chorus are performing, as well as other challenging music shared with them by the directors and clinicians. Selected from Peninsula area applicants, the students were chosen early in the spring of this year as results of audition-interviews which emphasized natural ability and talent, more than degree of advancement, and ability to benefit from this program.

Maestro Salgo, as supervising director, has spent time with both groups of young people, listening, inspiring, conducting.

Summer Choral and Instrumental Day Camps are possible because of the generosity of the Monterey Jazz Festival, supporters of LYCEUM-sponsored Summer Music Day Camps since 1966, and of the Bing Crosby Youth Fund, making gifts to both the Bach Festival and the LYCEUM for this summer music experience. Mrs. David Packard of Palo Alto also contributed generously to this year's program.

Mrs. Priscilla Salgo, Director of the Bach Festival Chorale, has led her young charges through routines which have helped to build voice techniques, through private lessons and group instruction. In its second year, the Choral Day Camp added another clinician and more students when the enthusiastic critique of the first session, conducted last year, showed much learning and sparkling results.

Mr. Fred Schlichting joined the Instrumental Day Camp as conductor, marking six years of summer work with Peninsula area students. He was first assigned by the American Symphony Orchestra League when the LYCEUM summer music was affiliated with their Conductors' Workshop at Asilomar. He is Director of Music, Clover Park Schools (near Tacoma), Washington.

The LYCEUM of the Monterey Peninsula is a group of Peninsula area citizens who believe that gifted young people are a great, natural national resource. As predominantly lay persons, the LYCEUM members believe that these mentally gifted students are entitled to the levels of education which will meet the great needs of their abilities, and which enable them to achieve the limits of their high potential.

During the school year, the LYCEUM plans and offers seminars, tutorials, and workshops — all led by volunteer adults of the community — to enable students to pursue their interests in depth or to broaden those interests and knowledge beyond classroom limits.

Intended only to supplement, not to supplant, the regular educational curriculum, these programs are shared with administrators and counsellors of public, private and parochial schools of the Peninsula area. In turn, these educators nominate the gifted students who are enrolled in the seminars on the basis of their needs or interest.

Subjects of the programs range from a view of careers in psychology through the specialities of medicine, the physics of musical sounds, power sources for jet engines, to the operations and programming of computers.

As an organization of volunteers, the LYCEUM is supported only by funds donated from the community, not by state or federal education funds. The LYCEUM is recognized as a model of community response to an education crisis.

CARMEL BACH FESTIVAL, INC.
and
LYCEUM OF THE MONTEREY PENINSULA

SANDOR SALGO, *Executive Director*

SUMMER INSTRUMENTAL DAY CAMP
June 26-July 15

FRED SCHLICHTING, *Director*

Clinicians:

LAWRENCE SHORT, *Violin, Viola, and Bass;* JUDY PERETT, *Cello;* JUDY PHILLIPS, *Flute and Woodwinds;* WILLIAM ERLENDSON, *Brass.*

Students

Debbie Bachels, flute
Christy Botkin, flute
Cheryl Brown, flute
David Camp, flute
Carla Cassani, violin
Jackie Cederwall, clarinet
Cathy Chambers, oboe
James Colburn, trumpet
Josephine Evans, clarinet
Marty Ferguson, timpani
Liz Gaver, violin
Jay Hull, French horn
Jim Irwin, trumpet
Martha Jones, cello
Candy Kaller, violin
Tricia Kelley, violin
Janet Malpica, flute
Margaret Martin, cello
Julie Matsumune, violin
Mimi Matsumune, cello
Naomi Norwick, flute
Mike Nunn, clarinet
Tadd Ottman, bassoon
James Reynolds, bassoon
David Rodrock, French horn
Nancy Solomon, violin
Douglas Spiegl, cello
Patricia Thorngate, violin
Liz Todd, flute
Zoe Tosteson, viola
Anton Uhle, string bass
Julia Wiersema, cello

SUMMER CHORAL DAY CAMP
June 26-July 7

PRISCILLA SALGO, *Director*

Clinicians

CATERINA MICIELI, *Soprano;* GREGORY WAIT, *Tenor;* MARC D. CLEMENS, *Bass*
Student accompanist: KAREN KENNEDY

Students

Becky Adams, soprano
Debbie Alexander, alto
Joan Chandler, soprano
Rosalind Dandridge, alto
Jane Dyer, soprano
Steve Emlaw, tenor
Kimberly Goodhope, soprano
Cameron Henley, bass
Sarah Horen, soprano
Chris Huebner, tenor
John Hughes, baritone
Connie Lorenz, alto
Charlotte May, soprano
Carole Moreland, soprano
Eleanor Morrice, soprano
Donna Payne, soprano
Frieda Plumb, alto
Lorraine Sabo, alto
Sandy Sans, baritone
Sue Scoville, alto
Cindy Taylor, soprano
Steve Thorngate, baritone
John Vu, baritone

LYCEUM of the Monterey Peninsula

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Mrs. Richard T. Wilsdon

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LYCEUM Music Chairman: Mrs. J. Breck (Nancy) Tostevin

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The Carmel Bach Festival, Inc., wishes to express its deepest appreciation to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, First Presbyterian Church of Hollywood; to the City of Carmel; to Ansel Adams, to Frank Riley, Manager of Sunset Cultural Center, to Sir Harry Downie, Curator of Carmel Mission, and to The Rev. George McMenamin, Pastor of Carmel Mission Basilica; to The Carmel Pine Cone, Carmel Valley Outlook, Game and Gossip, Los Angeles Times, Monterey Peninsula Herald, Oakland Tribune, Palo Alto Times, Sacramento Bee, San Francisco Chronicle, San Francisco Examiner, San Jose Mercury and News, This Month On The Monterey Peninsula; to the American Guild of Musical Artists, Carmel Music Society, Monterey County Symphony, Musicians' Union of Monterey County; to KFAC, KKHI, KWAV; to All Tax Record Service, Arts Coordinating Council of Monterey County, Carmel Art Association, Carmel Business Association, Carmel Fire Department, Carmel Police Department, Carmel School Board and School of Adult Education, Monterey Peninsula College; to the hotels, motels, merchants and to those Carmel residents who have generously contributed housing to Festival participants; to the soloists and to the members of the Festival Chorus, Festival Chorale and Festival Orchestra; to the Festival Committee; to the Stage Crew, Staff and Ushers.

Special appreciation is expressed to the Pasadena Bach Society for the generous gift of its entire library to the Festival.

The Festival wishes to thank the following individuals who have provided materials, information and services relative to the programs: Ida C. Kattenberg of the Music Library, Stanford University; Ingeborg Ratner and Marion Rubenstein; and John Emerson of the Music Library, University of California, Berkeley.

Further thanks are extended to Safeway Stores; to Betty Jo Barnes, Anne Kish, Mrs. Jefferson Scovill, Suzanne Scovill, Nancy P. Tostevin, Ted Canepa, Thomas Schultze — and to all who have labored to make the Carmel Bach Festival a success.

GARY SAGE

Since 1955 Gary Sage has provided invaluable service in the tuning and maintenance of the keyboard instruments used in the Carmel Bach Festival. With his father, Lee Sage, he operates the Sage Music Store in Seaside, a business specializing in piano technology. At the age of 13 Mr. Sage was first called upon to service and tune the harpsichord of Alice Ehlers, when this distinguished artist was making one of her frequent solo appearances at the Festival.

TOWER MUSIC

with RALPH LaCANNA as Leader will be played at Sunset Theatre one half hour before each concert. Compositions by J. S. Bach, Gabrieli, Josquin des Pres, Obrecht, Pachelbel, Pezel, Reicha and others.

Brass Choir: RALPH LaCANNA, CHARLES BUBB, JR., Trumpet; MAX MAZENKO, GEORGE MEALY, Horn; JACK R. BAYES, WILLIAM ERLENDSON, Trombone.

GAEL DONOVAN
Tickets

Gael Donovan, a 1971 graduate of Willamette University in Salem, Oregon, has been in charge of ticket sales for the Festival's 35th season.

The daughter of Mrs. Robert Beebe (Linford Donovan) of Carmel, she has been a Monterey Peninsula resident since she was a child.

36th ANNUAL CARMEL BACH FESTIVAL, JULY 20 - 29, 1973

HISTORICAL INSTRUMENTS PLAYED IN THE CARMEL BACH FESTIVAL

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE FLUTES (Roberta and Colin Sterne). Preston & Milligan, London, England, late 18th century. Conical in bore and having a single key.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

BARYTON (Sally Kell). Modern reproduction after Kämpl by Wolfgang Übel, Celle, Germany, 1971.

The baryton (It. viola di bordone), which was known in various forms as far back as the 16th century, is basically a viol with wire strings running underneath the bowed strings which vibrate in sympathy (like the viola d'amore) but which are also plucked with the left thumb. Over a period of 11 years Haydn wrote almost 200 chamber compositions for the baryton, the favorite instrument of his patron, Prince Esterhazy.

CELLO (Douglas Davis). Nicholas Gagliano, Naples, 1745.

Regarded as one of the finest extant examples of this maker's art. The varnish is of a rich blond color.

CELLO (Sally Kell). Caressa et Francaix, Paris, 1919.

CITTERN (Roberta Sterne). Modern reproduction by Robert L. Brown, Ann Arbor, Michigan.

A small instrument with metal strings, strummed either with the fingers or with a quill.

CONTRABASS (Richard T. Andrews). Made by Durant in Paris, 1797.

HARPSICHORD (Malcolm Hamilton). Wittmayer, Bavaria,Germany , 1962.

Made according to the specifications of Bach's own harpsichord: two manuals; two 8', one 4', one 16', two lute stops (8' and 16').

HARPSICHORD (Ralph Linsley). Modern instrument, made by Neupert in Nürnberg, Germany.

Two manuals; two 8', one 4' and one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linlsey). Modern instrument, made by Wittmayer in Gartenburg, Germany.

One manual; one 8', one 4', one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

KRUMMHORN (Roberta and Colin Sterne). Modern reproductions by Otto Steinkopf.

A Renaissance wind instrument, whose characteristic buzzing sound is produced by an enclosed double reed.

LUTE (Colin Sterne). Modern reproduction by Clyde Parmelee, Jr., Mountain View, California.

The most important plucked string instrument of the Medieval, Renassaince and Baroque periods. Its characteristic "sliced-fig" shape is familiar from innumerable paintings.

OBOE D'AMORE (Raymond Dusté). Modern reproduction, by Marigaux in France.

A mezzo-soprano instrument with pear-shaped bell.

OBOE D'AMORE (Jean Stevens). Modern reproduction by Howarth in London, England, 1958. Property of Raymond Dusté.

Ordered by Raymond Dusté on the recommendation of Evelyn Barbirolli, who supervised the tuning and keywork.

ORGANO DI LEGNO (Kenneth Ahrens). Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Property of the Carmel Bach Festival; gift of Emile Norman and Brooks Clement.

"Organo di legno" or "Wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

PSALTERY (Roberta Sterne).

A medieval plucked string instrument, with its strings stretched over a flat soundboard.

REBEC (EDGAR HOOVER). Made by Edgar Hoover, Pittsburg, 1963.

A three-stringed bowed string instrument, unfretted, and held against the chest in playing. Popular in the Medieval and early Renaissance periods.

RECORDERS (Roberta and Colin Sterne). Made by Dolmetsch (England) and Küng (Switzerland).

The end-blown flutes of the Medieval, Renaissance and Baroque periods. In Cantata BWV 106, Bach writes for recorders that are pitched unusually low, and the instruments used by the Sternes were made especially for them by Hans Küng for an earlier performance of the cantata at the Carmel Bach Festival.

RENAISSANCE FLUTE (Colin Sterne). This bass flute was made by Otto Steinkopf in Berlin, Germany.

A cross-blown instrument, cylindrical in bore, and having six finger holes.

VIOLA (Thomas Hall). Northern Italian instrument, 18th century; maker unknown.

VIOLA DA GAMBA (Edgar Hoover). A bass, made by Edgar Hoover in Washington, D.C., 1954.

VIOLA DA GAMBA (Mary Hoover). A bass, made by Dietrich Kessler, London, England, 1965.

VIOLA DA GAMBA (Sally Kell). Modern reproduction by Zeitner in Berlin, Germany in 1967.

VIOLIN (Christiane Edinger). A. & H. Amati, 1623.

VIOLIN (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

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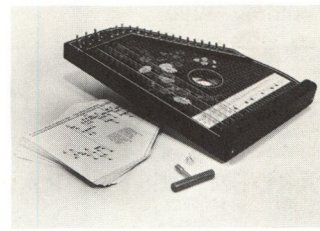

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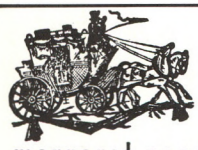
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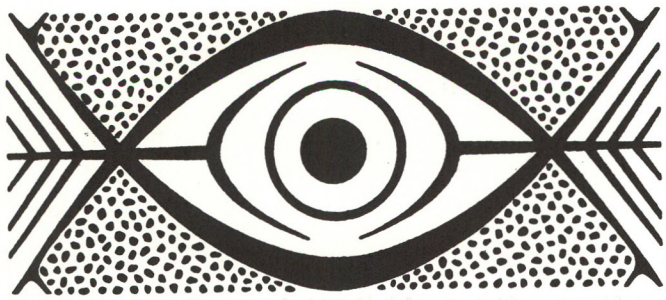
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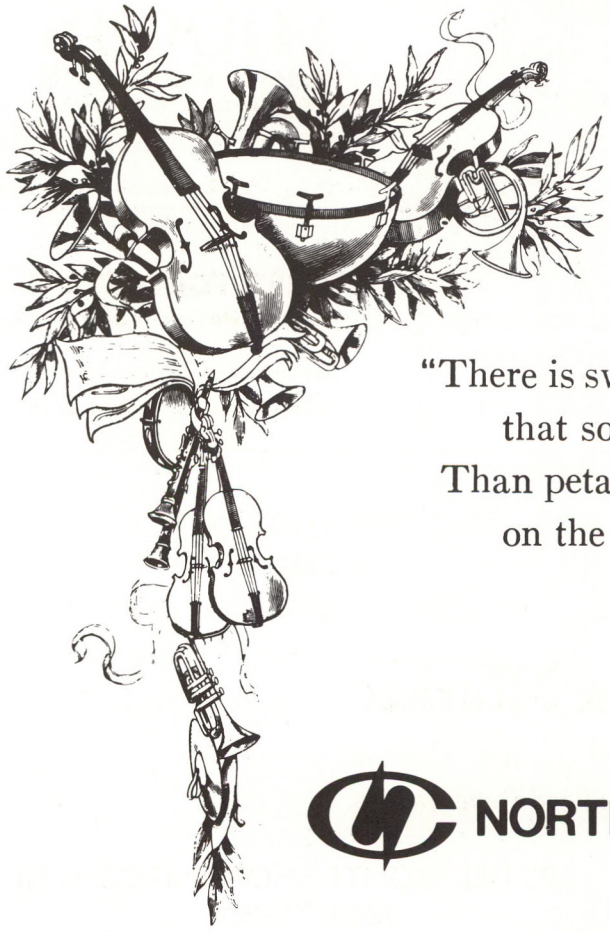

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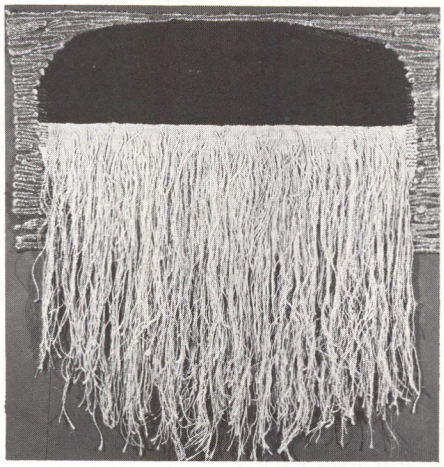

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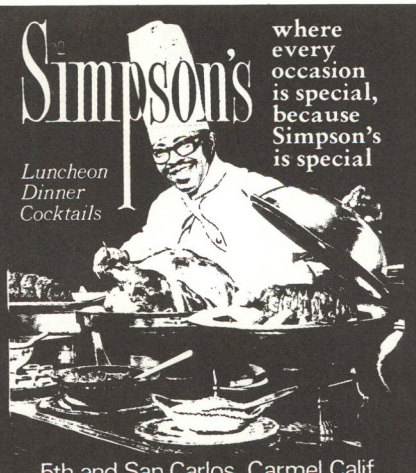

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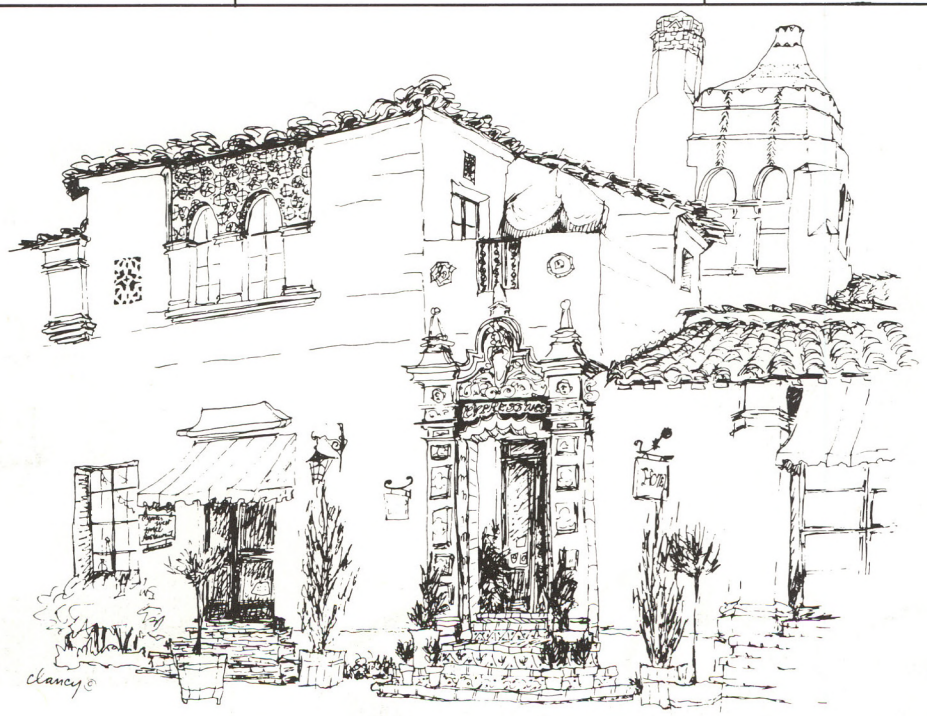

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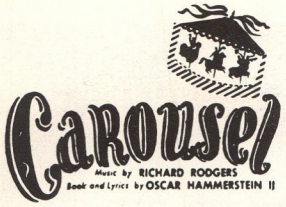

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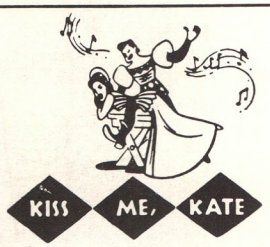

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